Authentic GUITAR TAB Edition
Includes Complete Solos™

WHITE ZOMBIE ASTRO-CREEP : 2000

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WHITE ZOMBIE

ASTRO-CREEP : 2000

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CORONET
SUPER BEE
135°
150°
(-3,225)
210°

Uranus
Orbit of Uranus
Orbit of Saturn
Asteroids
Jupiter
Mars
Venus
Mercury
Earth
Orbit of Halley's Comet
Comet
Comet
Orbit of Jupiter
45
330
SUPRA-MARGINAL
ANGULA
TEMPORO-SPHENOIDAL
THIRD
OCCIPITA

BLOOD, MILK AND SKY 68
BLUR THE TECHNICOLOR 62
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EL PHANTASMO AND THE CHICKEN-RUN BLAST-O-RAMA 58
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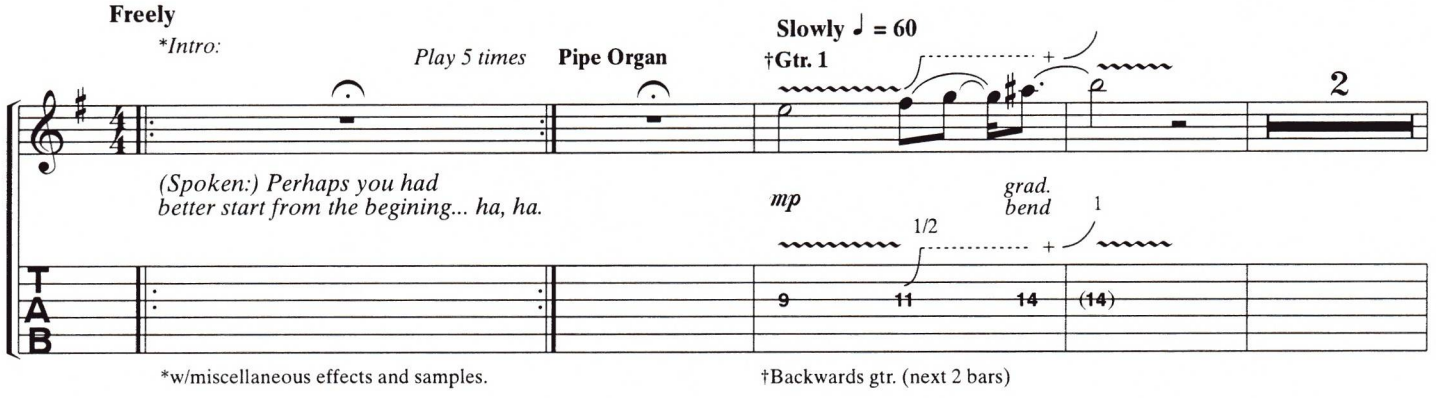
WHITE
ZOMBIE

ELECTRIC HEAD PT.1 (THE AGONY)

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

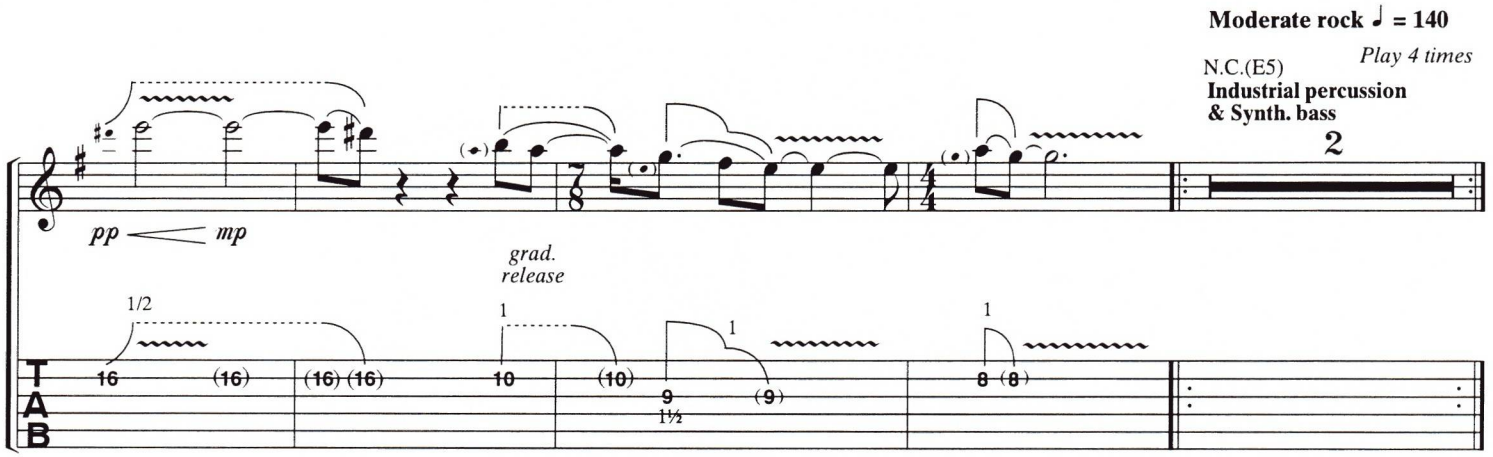
All gtrs. tune down
a minor third (1½ steps):

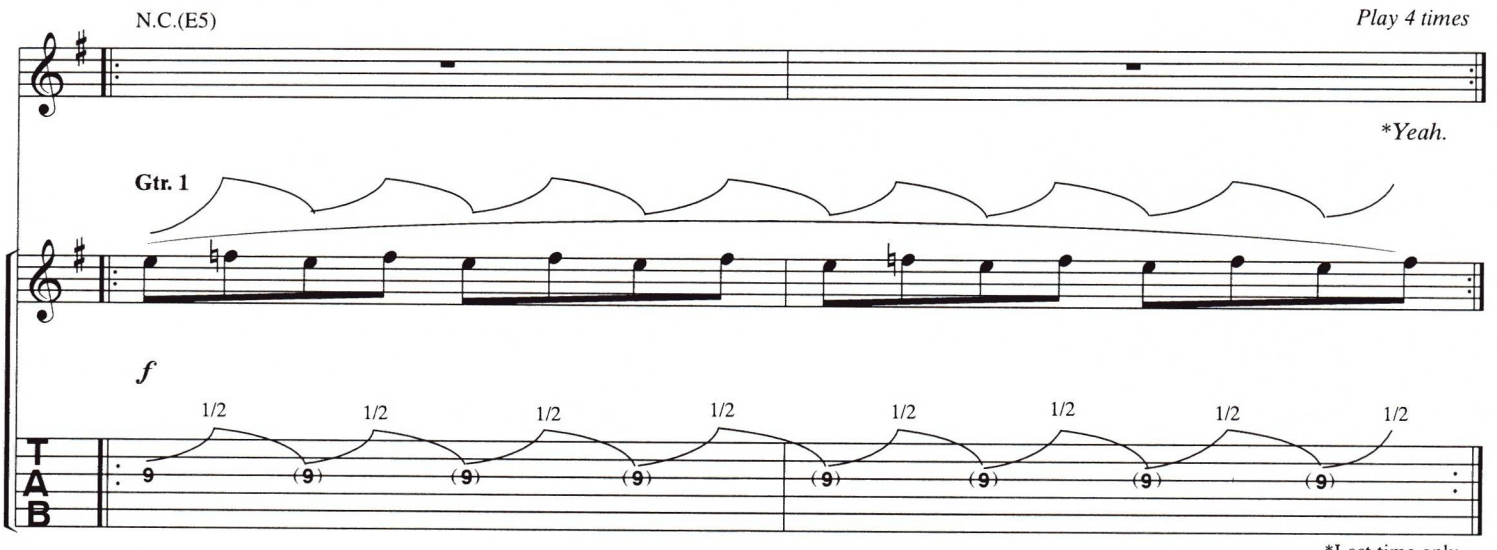
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯



*w/miscellaneous effects and samples.

†Backwards gtr. (next 2 bars)





*Last time only.

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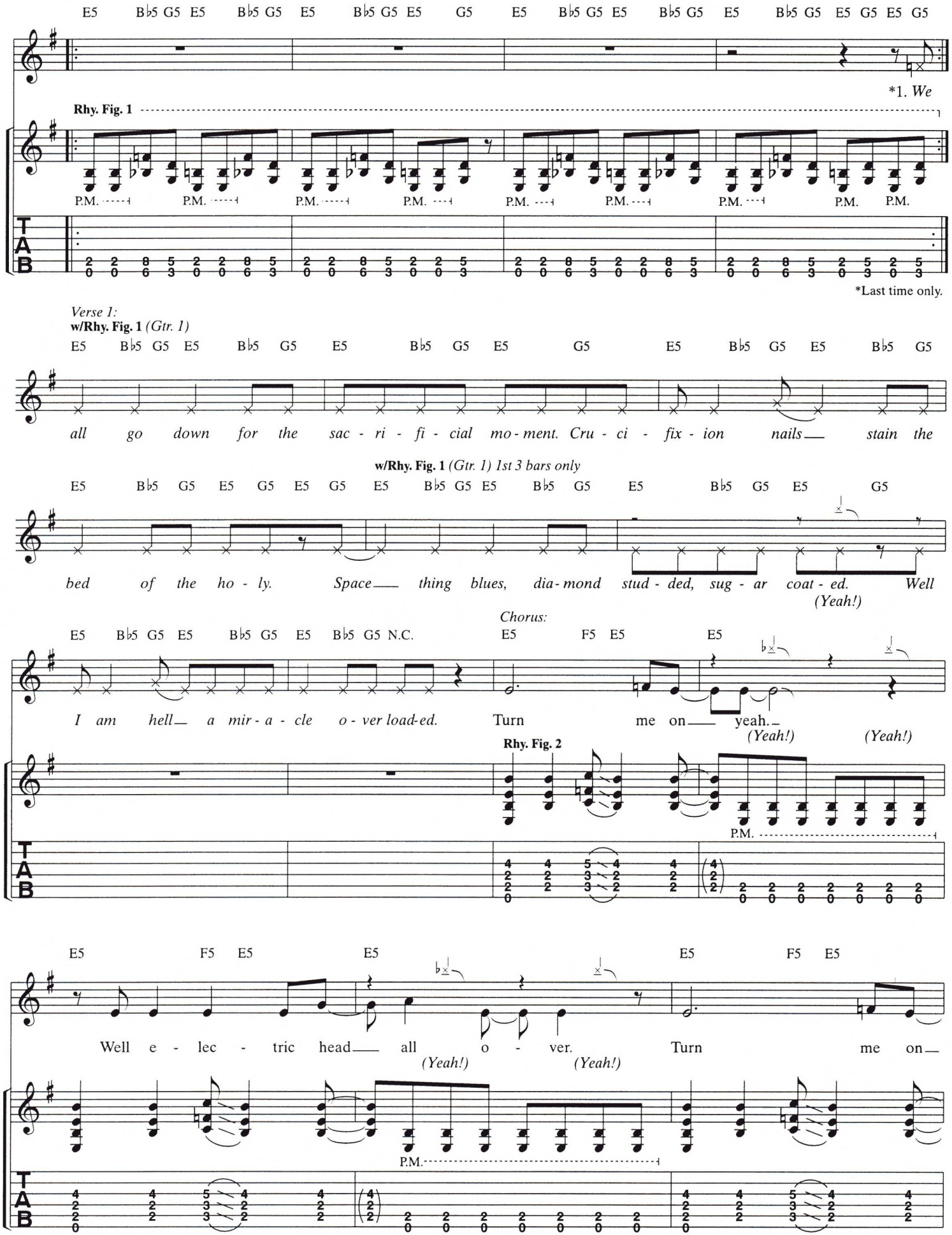
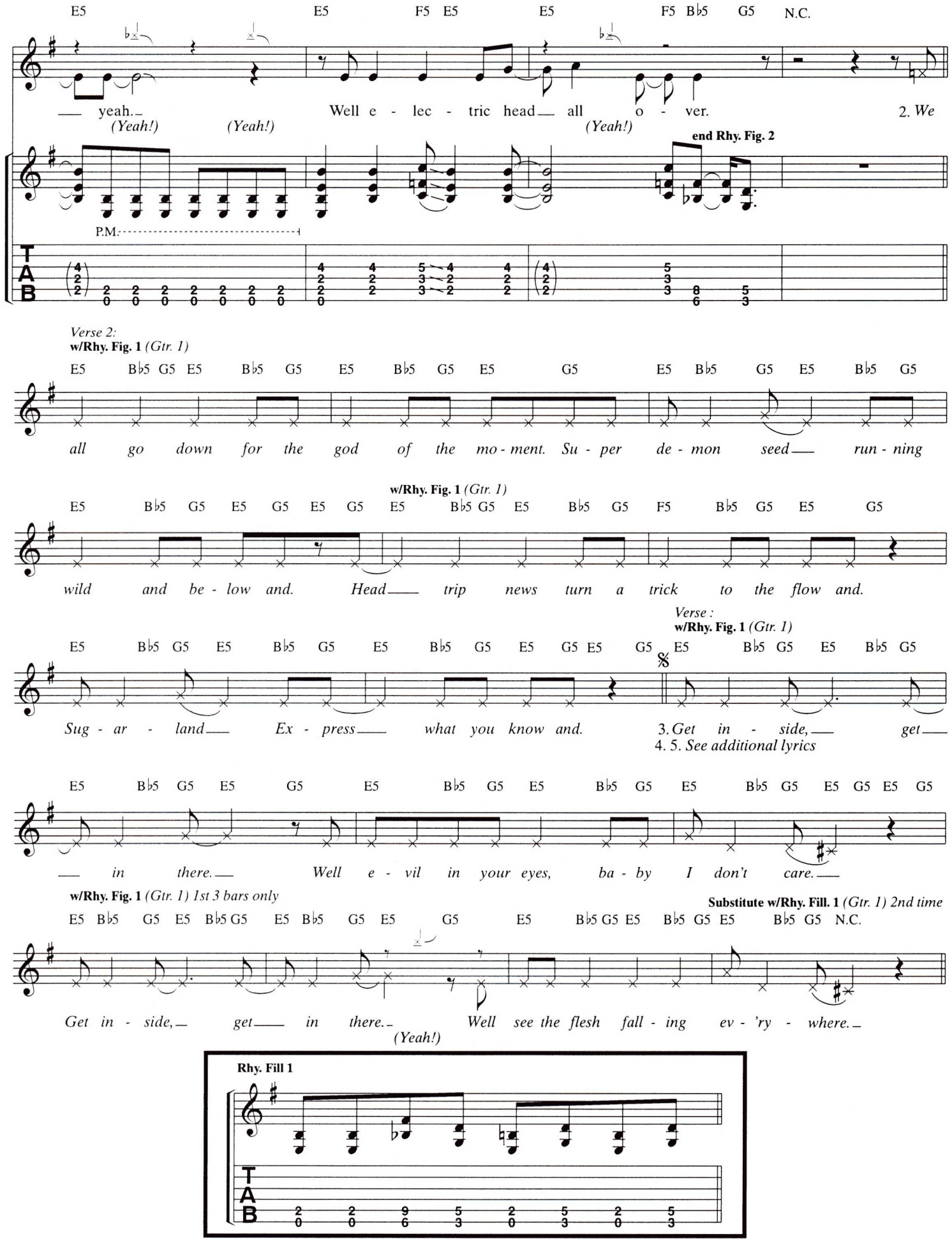
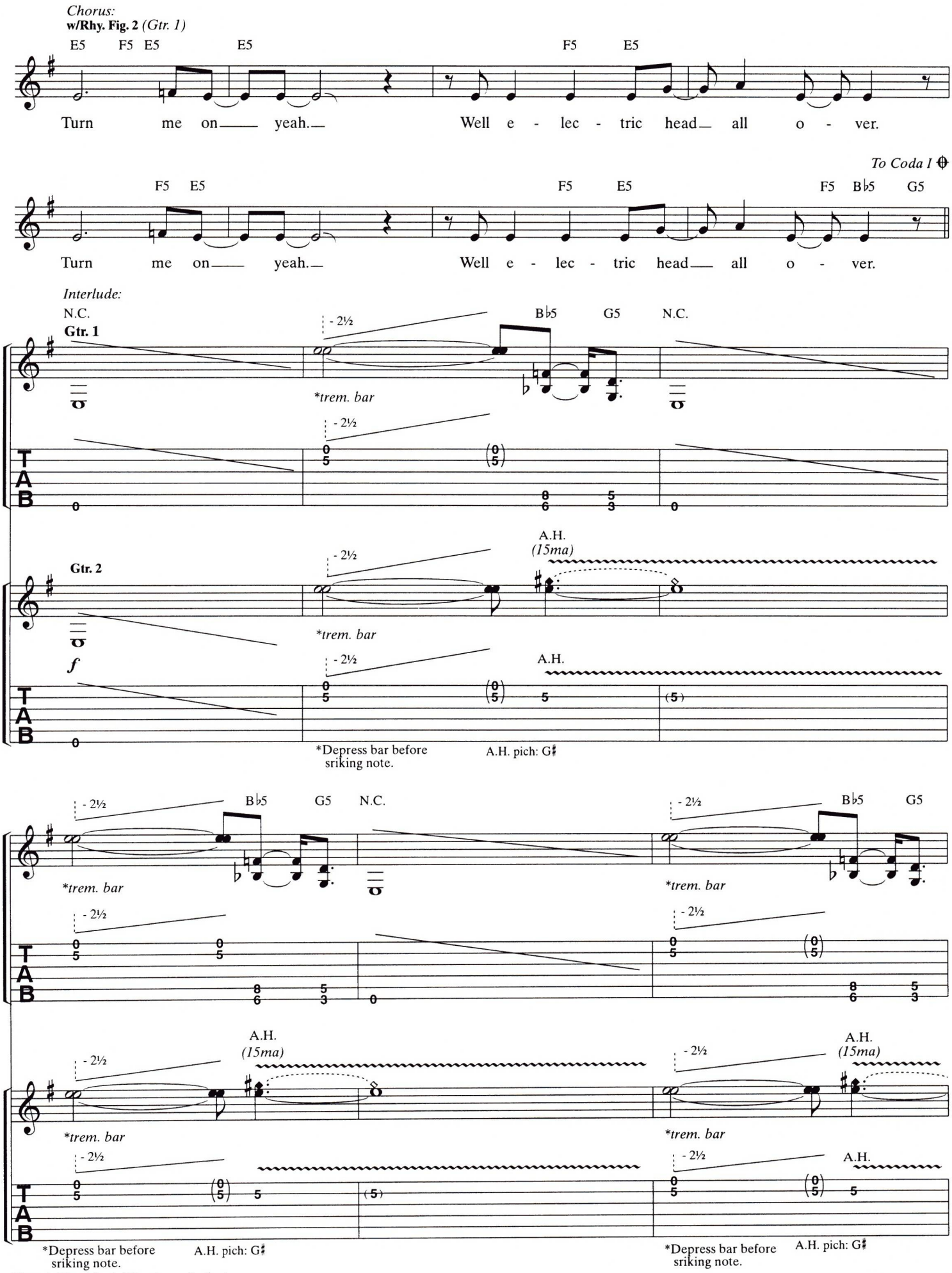
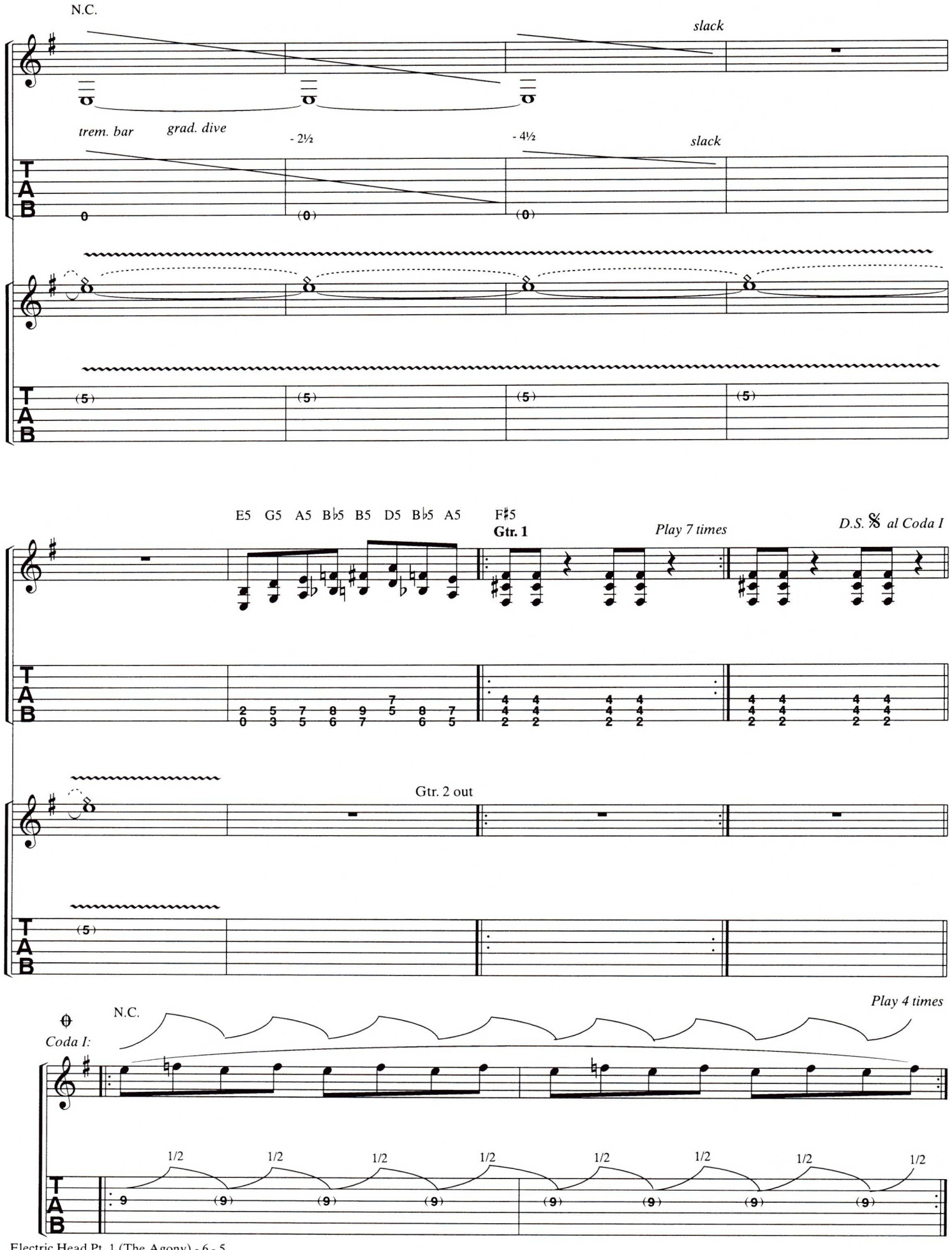
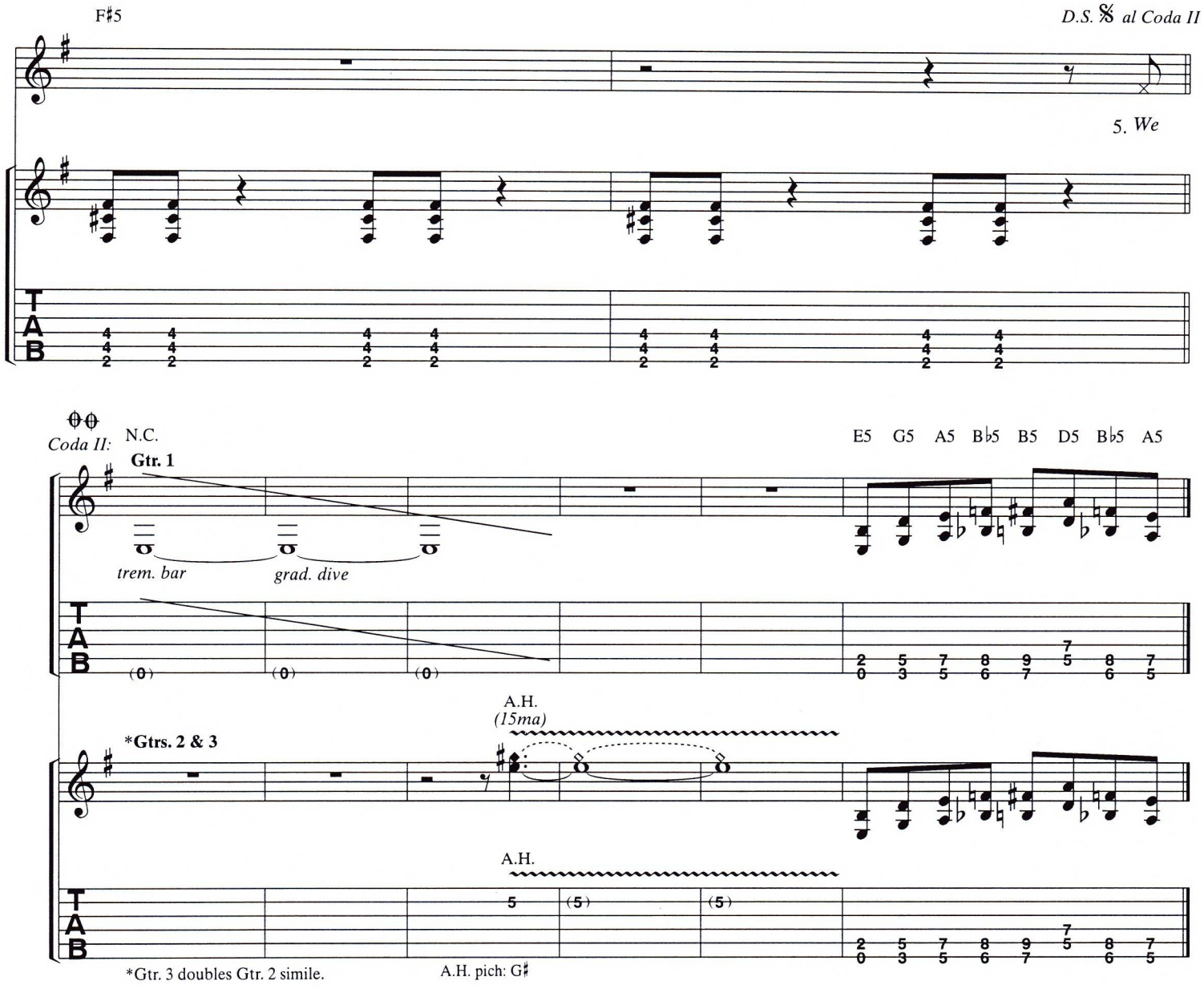

E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 G5
*1. We
Rhy. Fig. 1
P.M.
*Last time only.
Verse 1:
w/Rhy. Fig. 1 (Gtr. 1)
all go down for the sac - ri - fi - cial mo - ment. Cru - ci - fix - ion nails stain the
w/Rhy. Fig. 1 (Gtr. 1) 1st 3 bars only
bed of the ho - ly. Space thing blues, dia - mond stud - ded, sug - ar coat - ed. Well
(Yeah!)
Chorus:
I am hell a mir - a - cle o - ver load-ed. Turn me on yeah.
(Yeah!) (Yeah!)
Rhy. Fig. 2
Well e - lec - tric head all o - ver. Turn me on
(Yeah!) (Yeah!)
T
A
B


E5 E5 F5 E5 E5 F5 B♭5 G5 N.C.
— yeah.— Well e - lec - tric head— all o - ver. 2. We
(Yeah!) (Yeah!) (Yeah!)
end Rhy. Fig. 2
P.M.
T A B
Verse 2:
w/Rhy. Fig. 1 (Gtr. 1)
E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 B♭5 G5 E5 B♭5 G5
all go down for the god of the mo - ment. Su - per de - mon seed— run - ning
w/Rhy. Fig. 1 (Gtr. 1)
E5 B♭5 G5 E5 G5 E5 G5 E5 B♭5 G5 E5 B♭5 G5 F5 B♭5 G5 E5 G5
wild and be - low and. Head— trip news turn a trick to the flow and.
Verse :
w/Rhy. Fig. 1 (Gtr. 1)
E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 G5 𝄋 E5 B♭5 G5 E5 B♭5 G5
Sug - ar - land— Ex - press— what you know and. 3. Get in - side,— get—
4. 5. See additional lyrics
E5 B♭5 G5 E5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 G5
— in there.— Well e - vil in your eyes, ba - by I don't care.—
w/Rhy. Fig. 1 (Gtr. 1) 1st 3 bars only
Substitute w/Rhy. Fill. 1 (Gtr. 1) 2nd time
E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 G5 E5 B♭5 G5 E5 B♭5 G5 E5 B♭5 G5 N.C.
Get in - side,— get— in there.— Well see the flesh fall - ing ev - 'ry - where.—
(Yeah!)
Rhy. Fill 1
T A B


Chorus:
w/Rhy. Fig. 2 (Gtr. 1)
E5 F5 E5 E5 F5 E5
Turn me on yeah. Well e - lec - tric head all o - ver.
To Coda I
F5 E5 F5 E5 F5 B♭5 G5
Turn me on yeah. Well e - lec - tric head all o - ver.
Interlude:
N.C.
Gtr. 1
- 2½
B♭5 G5 N.C.
*trem. bar
Gtr. 2
A.H.
(15ma)
f
*Depress bar before sriking note.
A.H. pich: G♯
B♭5 G5 N.C.
B♭5 G5
A.H.
(15ma)
A.H.
*Depress bar before sriking note.
A.H. pich: G♯
*Depress bar before sriking note.
A.H. pich: G♯


N.C.
slack
trem. bar
grad. dive
- 2½
- 4½
slack
E5 G5 A5 B♭5 B5 D5 B♭5 A5
F♯5
Gtr. 1
Play 7 times
D.S. 𝄋 al Coda I
Gtr. 2 out
Play 4 times
Coda I:
N.C.
1/2



Verse 4:
Get inside, get in there.
Evil in your eyes, baby I don't care.
Get inside, get in there.
See the flesh falling everywhere.
(To Chorus:)

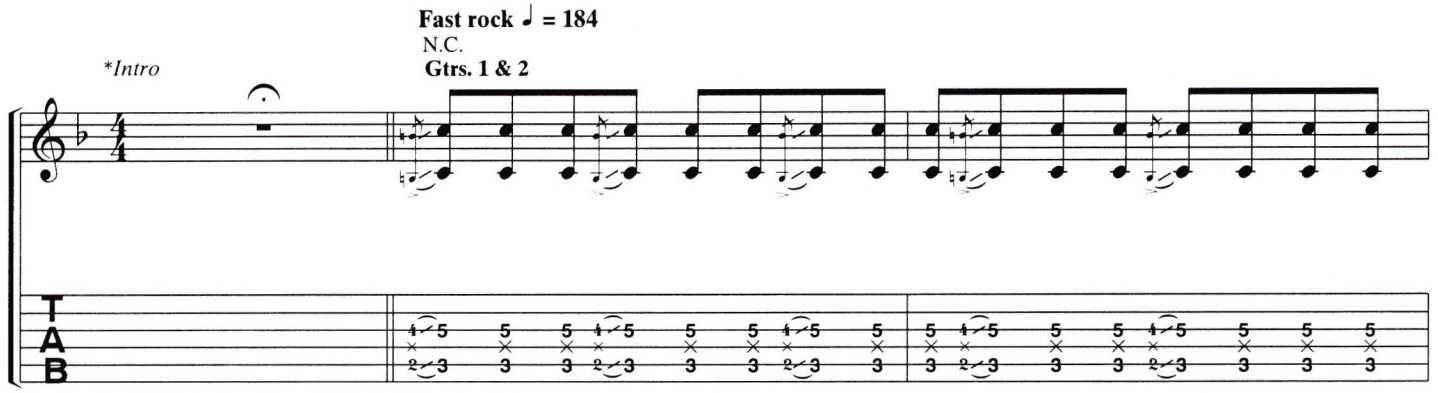
Verse 5:
We all go down for a piece of the moment.
Watch another burn to the death to the core.
And the road show thrills pack the freaks and the phonies.
Sing: now is now yeah! All I ever wanted.
(To Chorus:)

SUPER-CHARGER HEAVEN

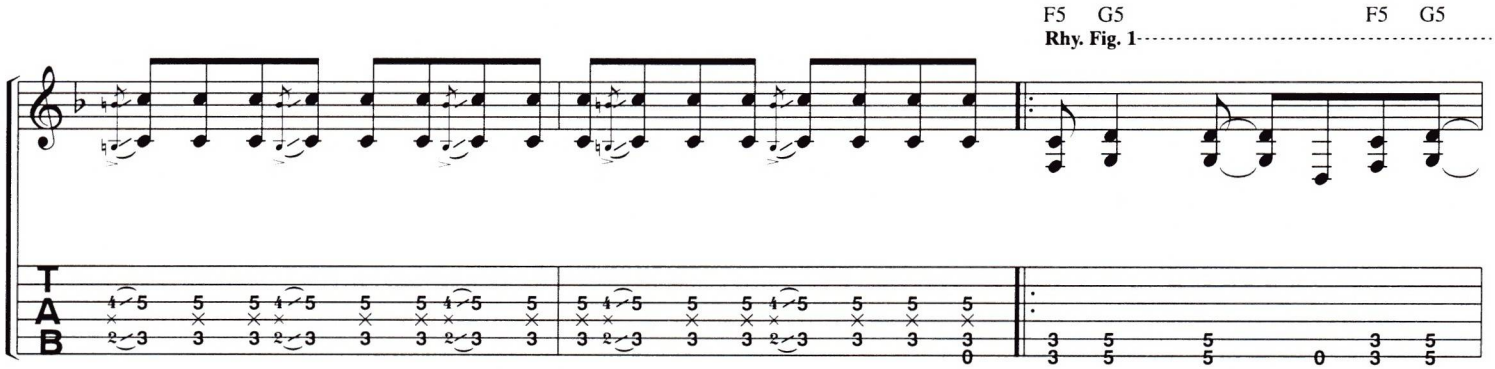
Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

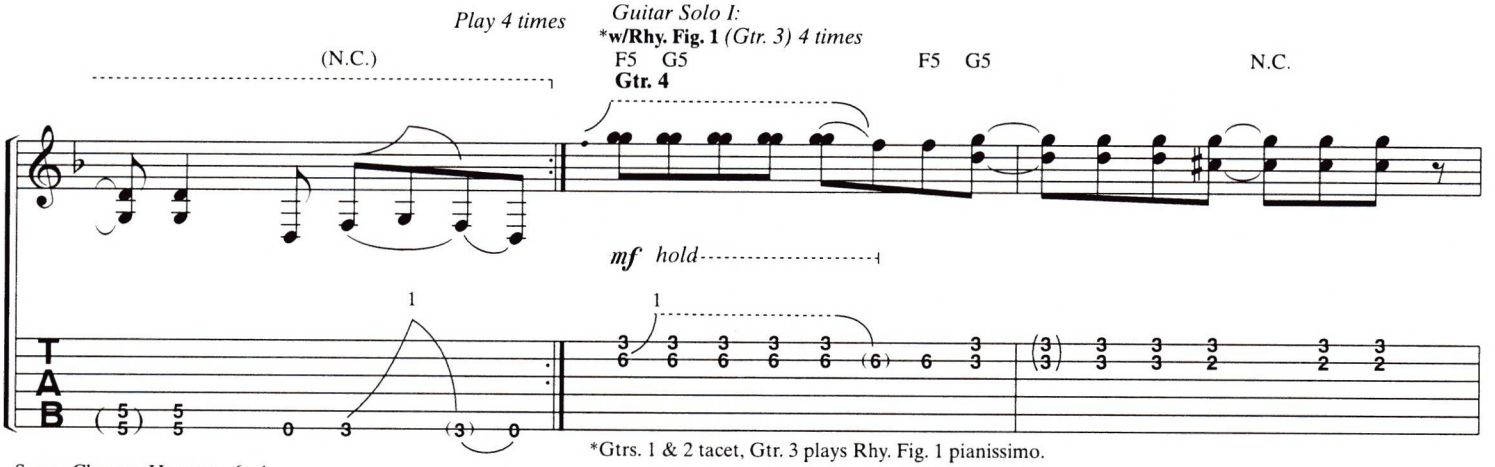
Drop D tuning;
Tune down ½ step:

⑥=D♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭



*w/miscellaneous sampled effects
and excerpts of science-fiction dialogue
for approx. 16 seconds.





*Gtrs. 1 & 2 tacet, Gtr. 3 plays Rhy. Fig. 1 pianissimo.

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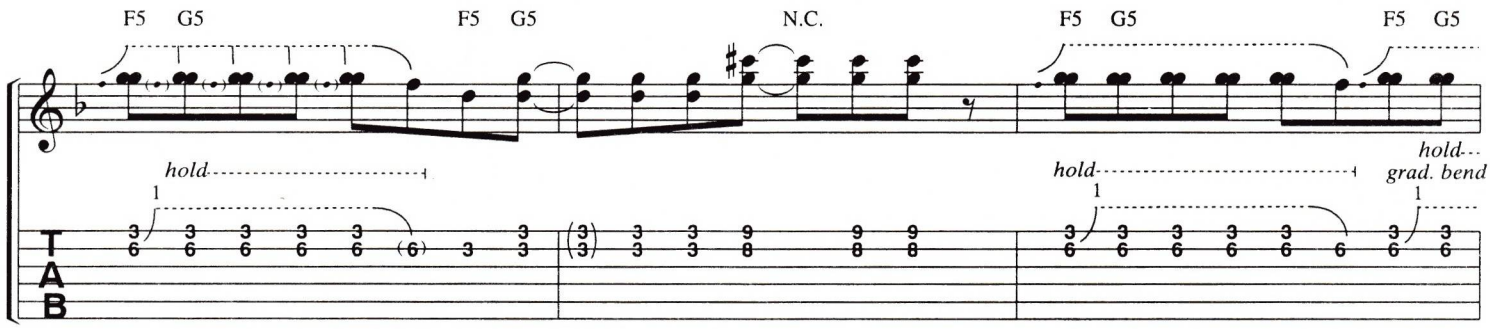
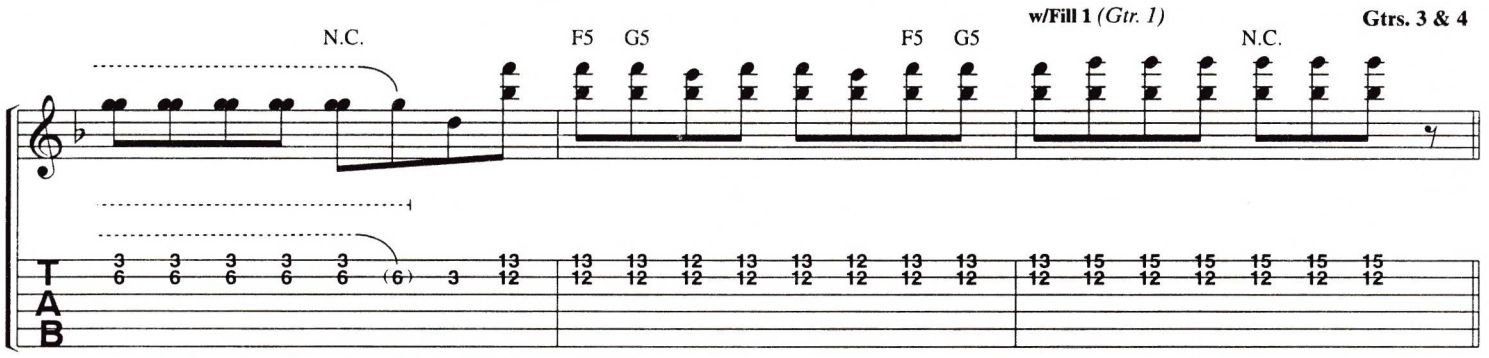
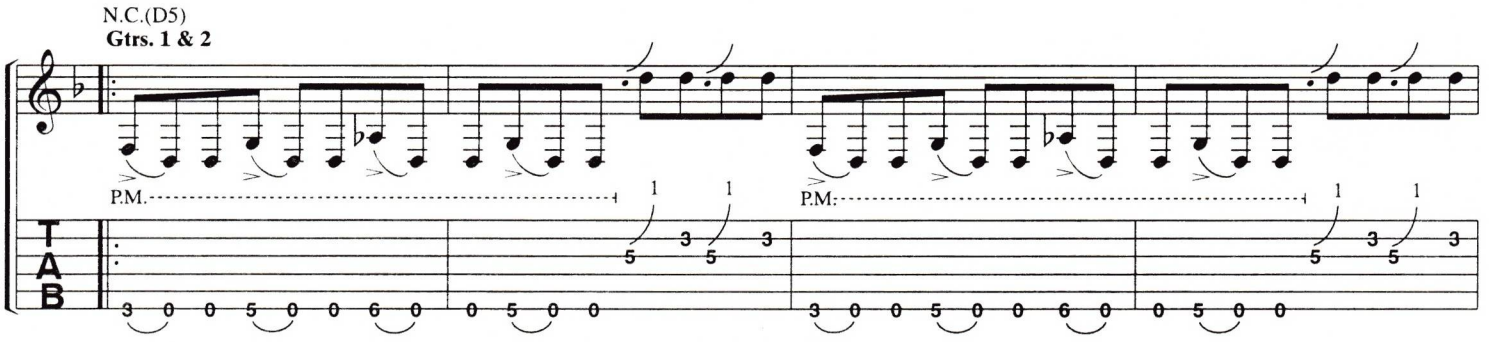
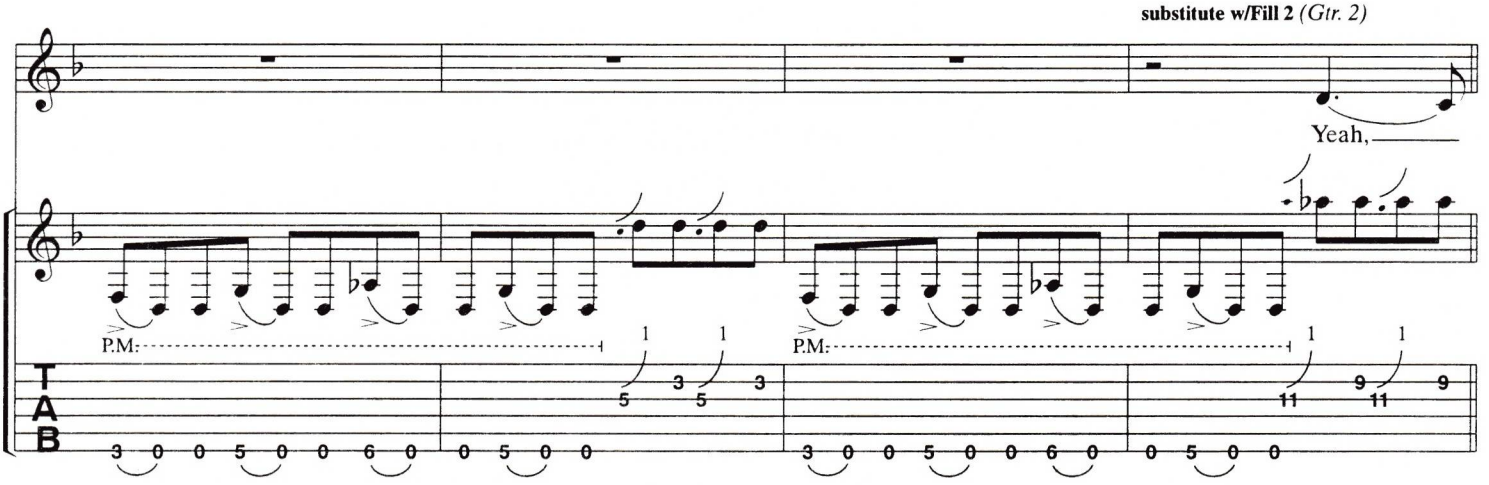
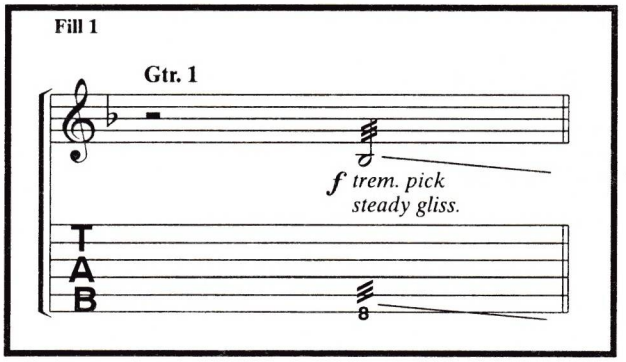
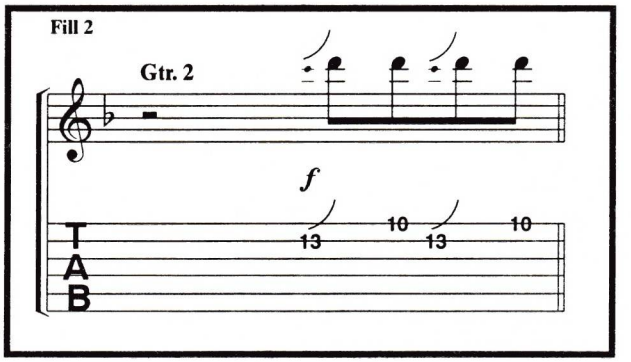

F5 G5
F5 G5
N.C.
F5 G5
F5 G5
hold
hold
hold
grad. bend

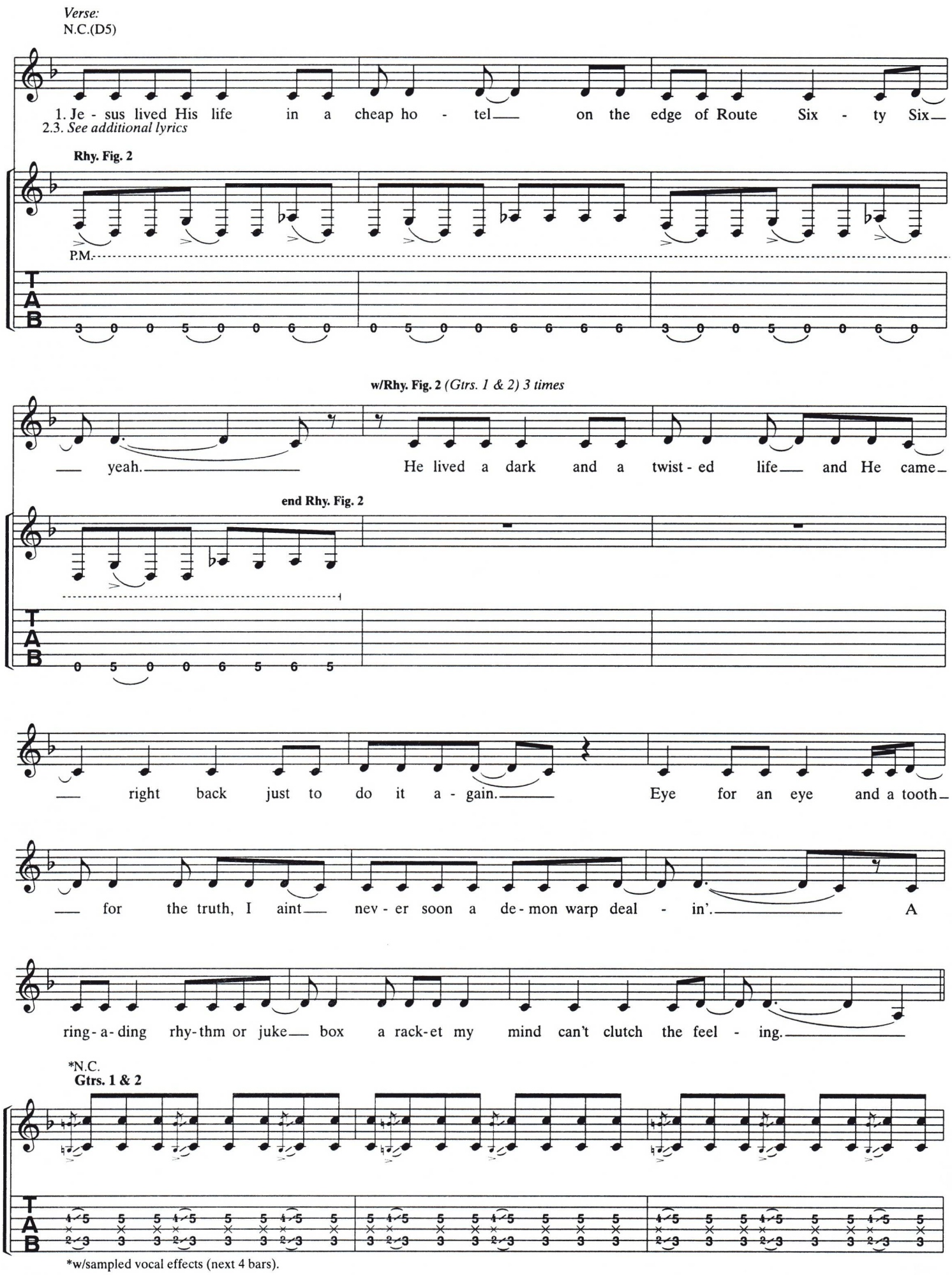

N.C.
F5 G5
F5 G5
w/Fill 1 (Gtr. 1)
N.C.
Gtrs. 3 & 4


N.C.(D5)
Gtrs. 1 & 2
P.M.
P.M.

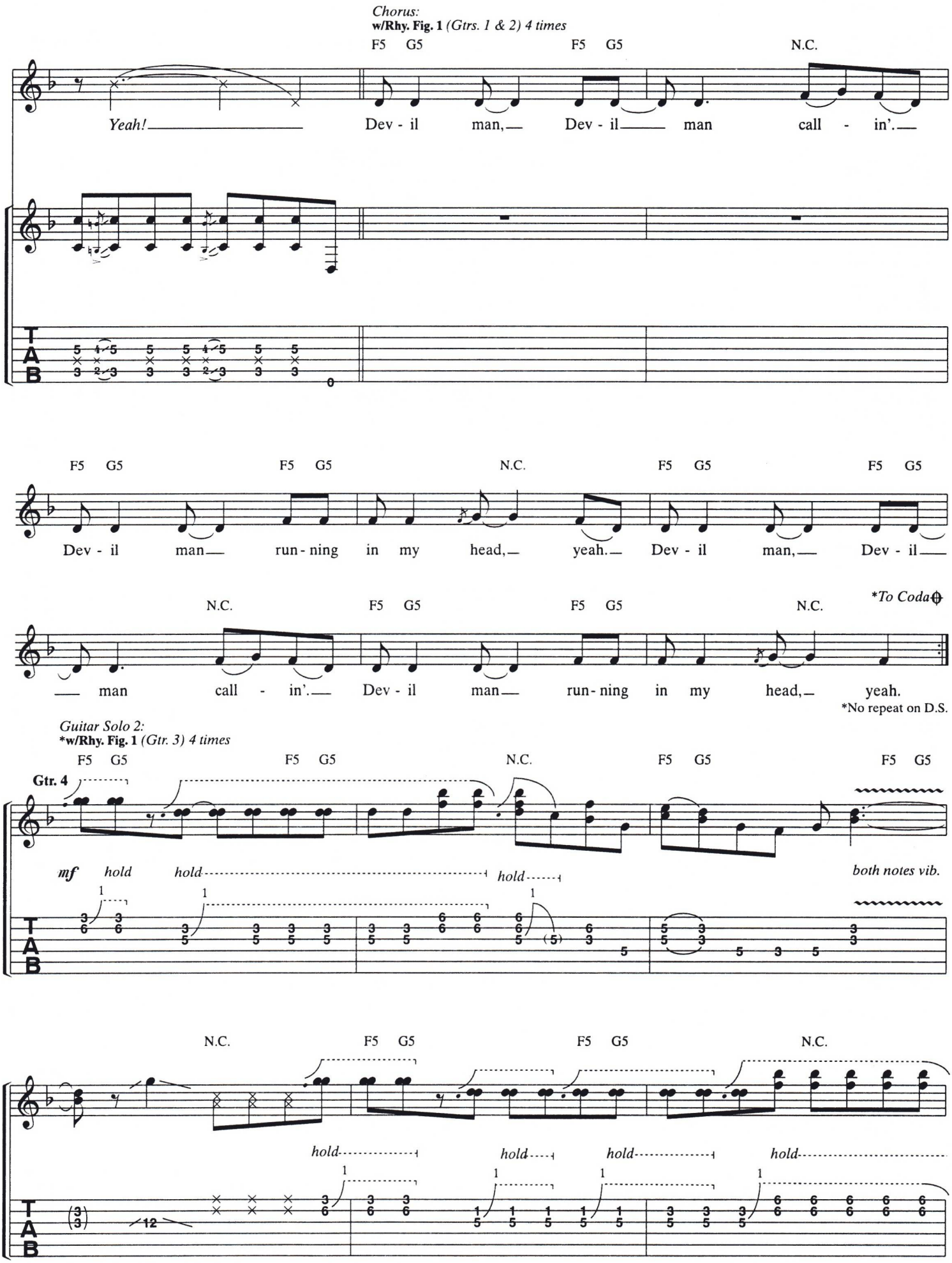

substitute w/Fill 2 (Gtr. 2)
Yeah,
P.M.
P.M.

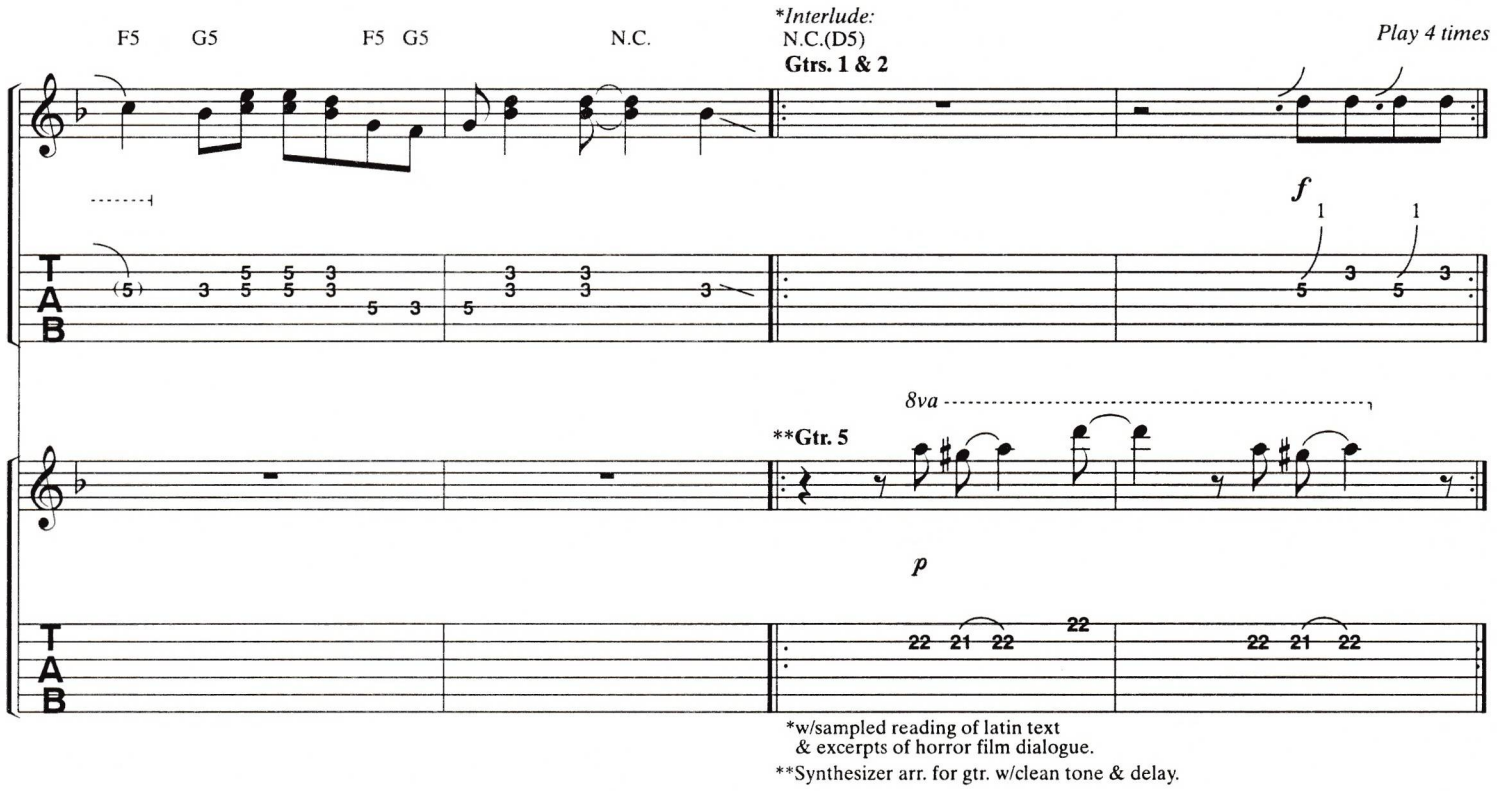

Fill 1
Gtr. 1
f trem. pick
steady gliss.


Fill 2
Gtr. 2
f

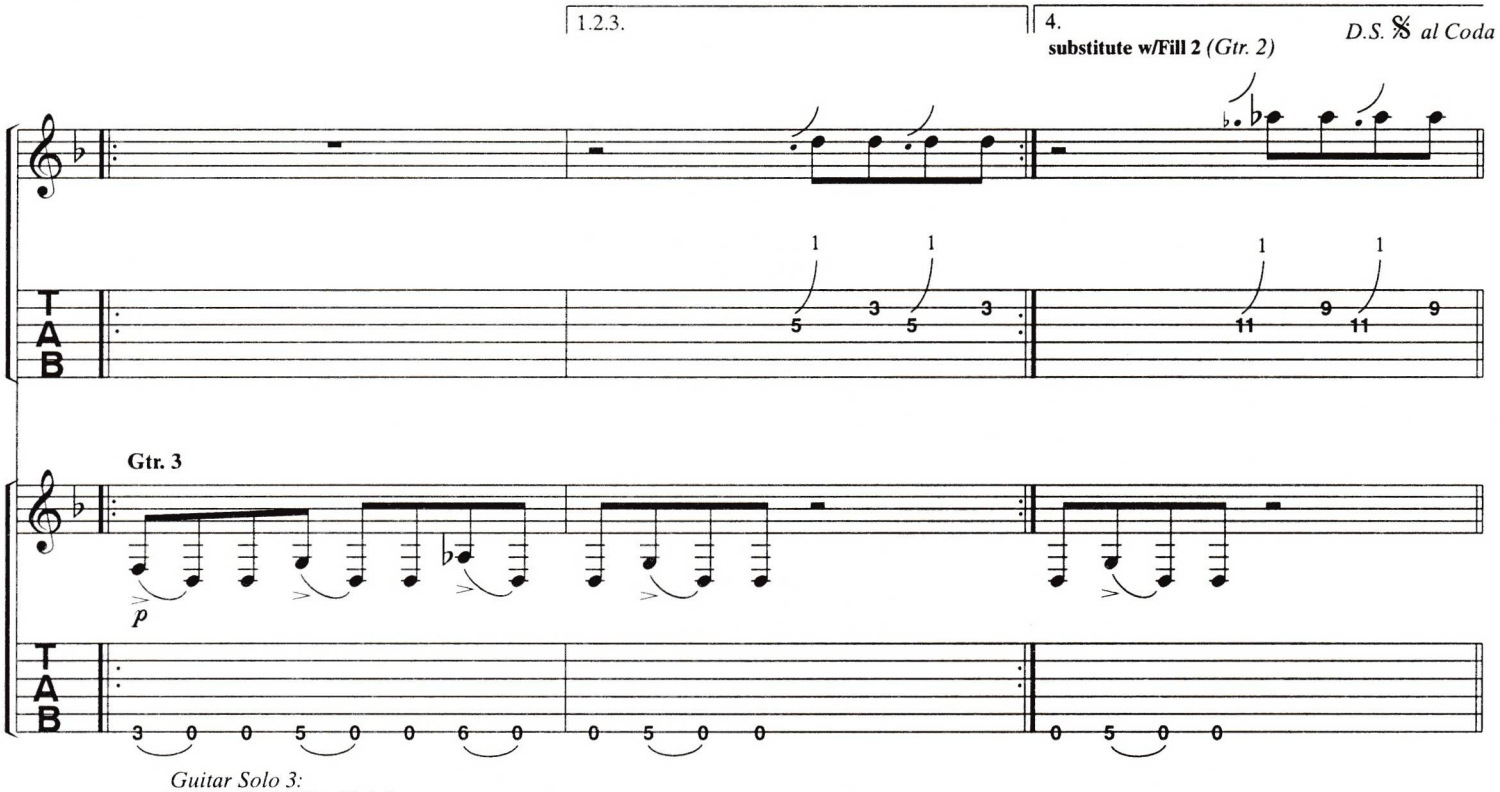


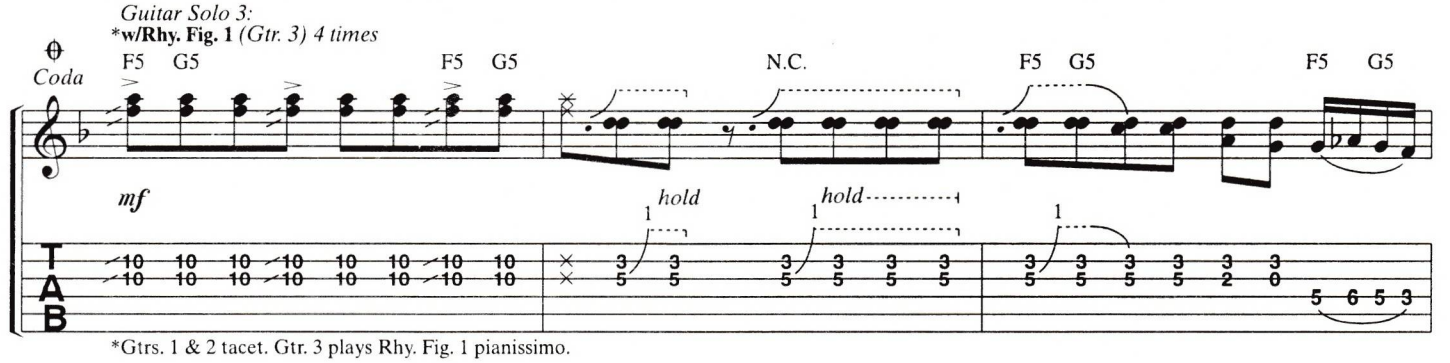
*w/sampled vocal effects (next 4 bars).


Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 4 times
F5 G5 F5 G5 N.C.
Yeah! Dev - il man, Dev - il man call - in'.
F5 G5 F5 G5 N.C. F5 G5 F5 G5
Dev - il man running in my head, yeah. Dev - il man, Dev - il
N.C. F5 G5 F5 G5 N.C.
*To Coda
man call - in'. Dev - il man running in my head, yeah.
*No repeat on D.S.
Guitar Solo 2:
*w/Rhy. Fig. 1 (Gtr. 3) 4 times
Gtr. 4
F5 G5 F5 G5 N.C. F5 G5 F5 G5
mf hold hold hold
both notes vib.
N.C. F5 G5 F5 G5 N.C.
hold hold hold hold
T A B

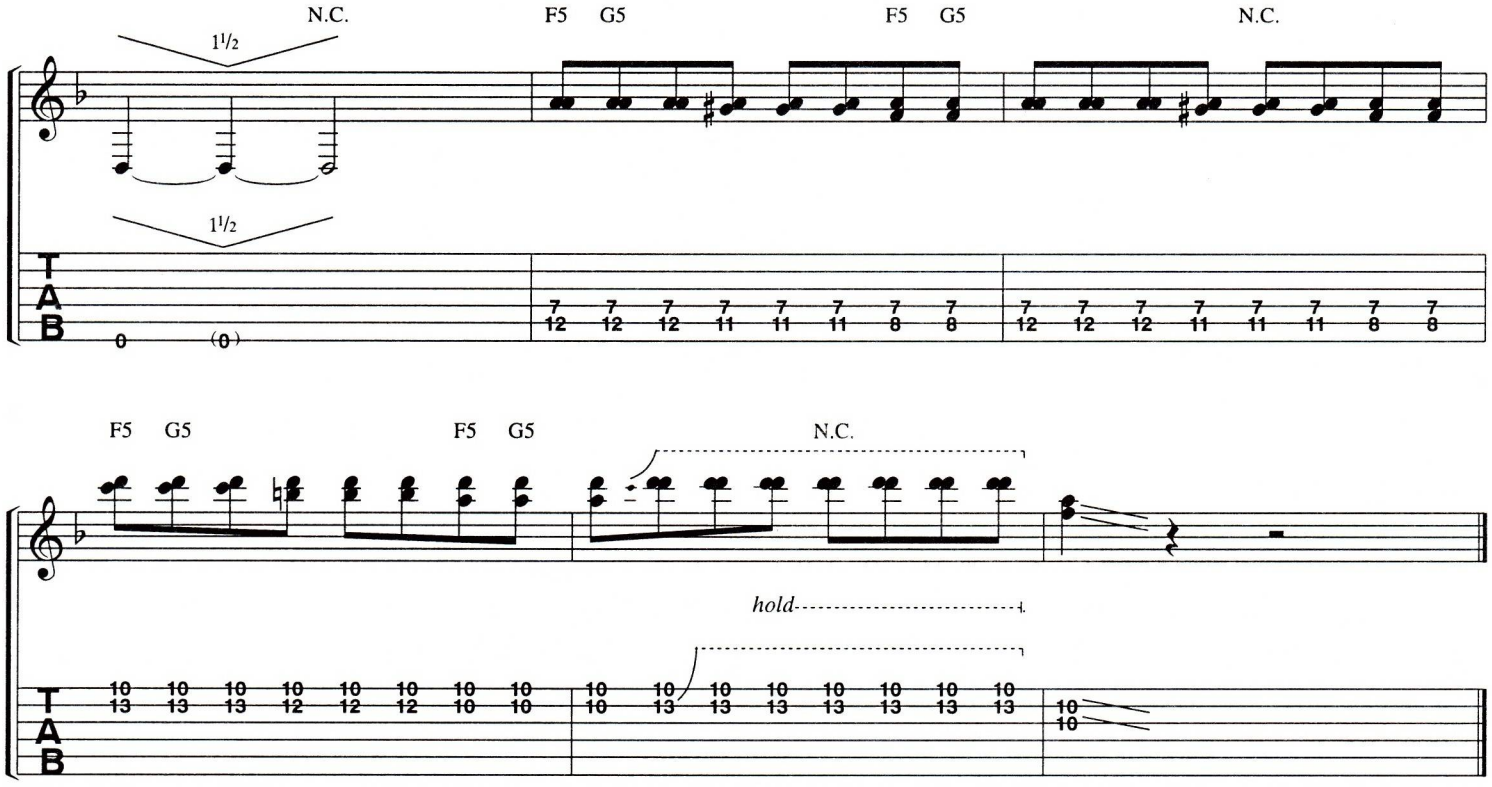


*w/sampled reading of latin text
& excerpts of horror film dialogue.
**Synthesizer arr. for gtr. w/clean tone & delay.





*Gtrs. 1 & 2 tacet. Gtr. 3 plays Rhy. Fig. 1 pianissimo.



Verse 2:
Hell hounds leap at the cowardly kings
And carry souls across the river Styx, yeah!
They see no evil and feel no pain,
Sucking juice from a fallen angel.
I dreamed I was a super nova fucker,
Nitro-burning, fuel injection.
Feed the Godz a strychnine soul,
A mother fucker of invention.

Verse 3:
Inbreed the witches and worship the dogs,
Deformed and fuckin' lazy.
Damn yourself and choke on my name,
I'd love to love ya', baby.
Deadringer rats are swingin' in the trees,
The Immaculate Conception.
Bury me an angel, God,
I need some inspiration.

REAL SOLUTION #9

Drop D tuning;
Tune down 1/2 step:

⑥=D♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
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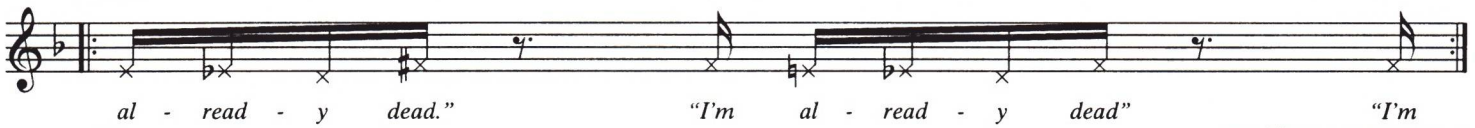
Free time
Intro:

*Sampled vocal reiterations.

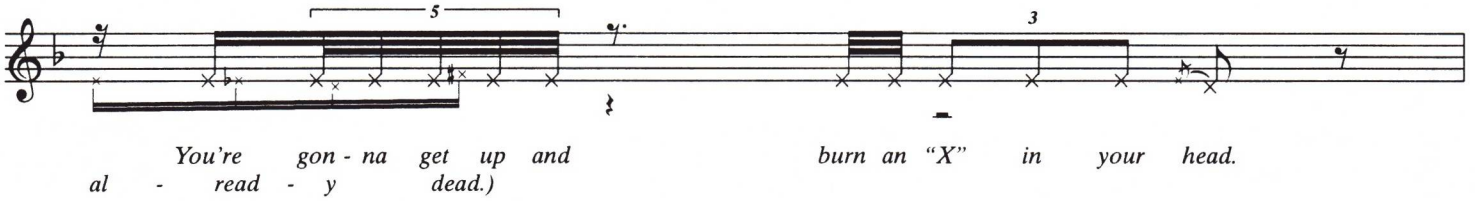
†Moderate rock ♩ = 88
N.C.



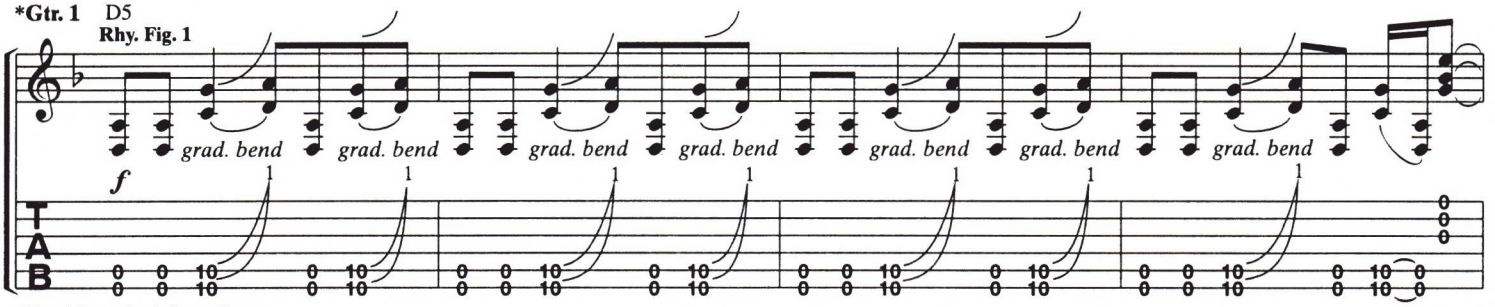
**Play 7 times

†Programmed drum sequence enters.

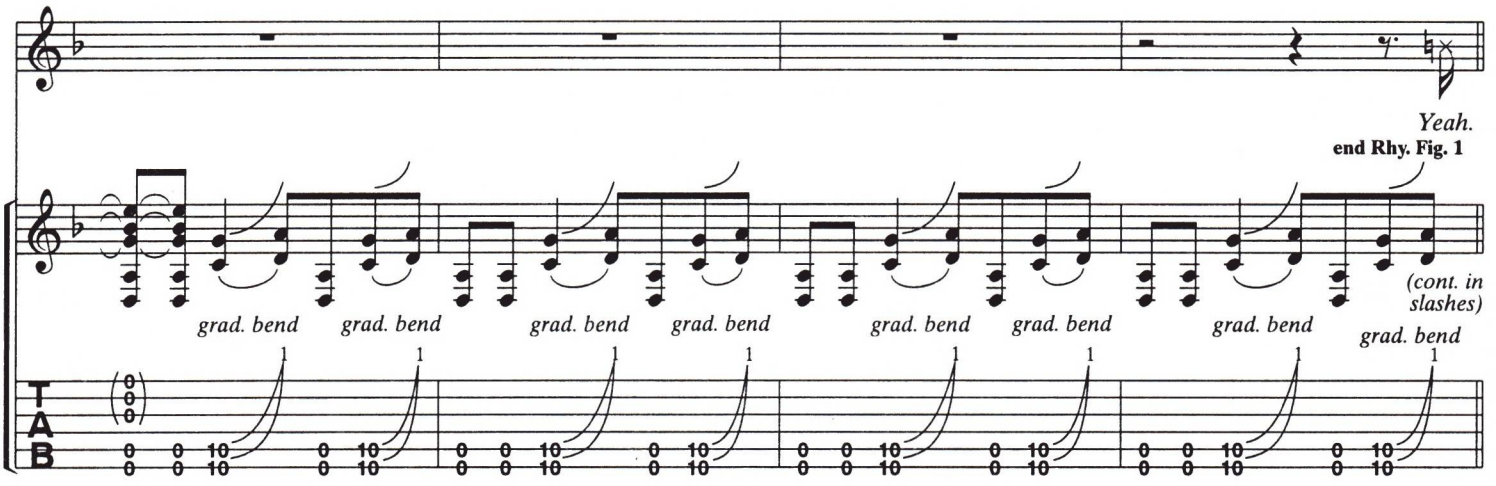
**Additional sampled vocal enters at 4th repetition.



*Gtr. 1 D5
Rhy. Fig. 1



*Doubletracked throughout.



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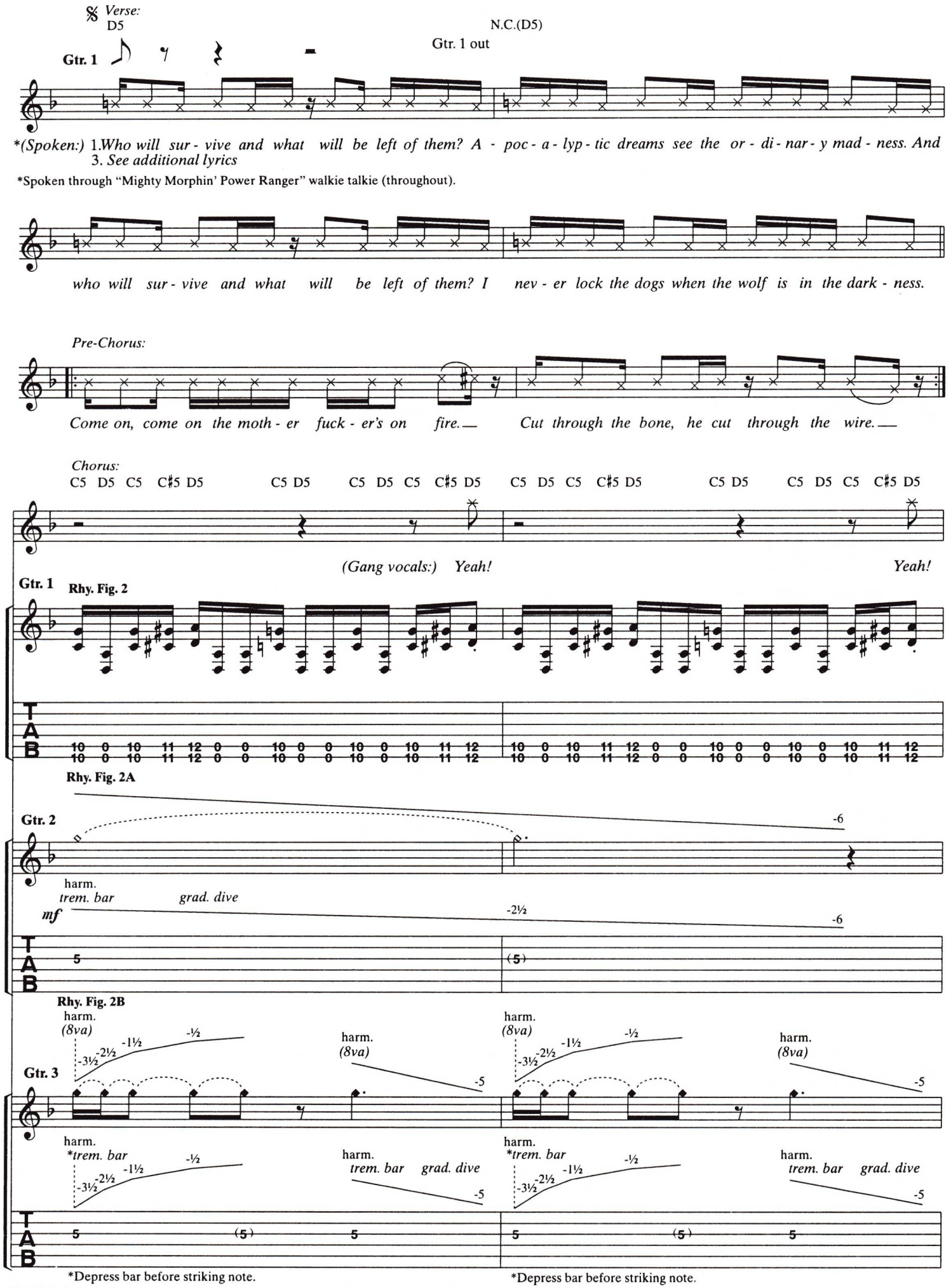
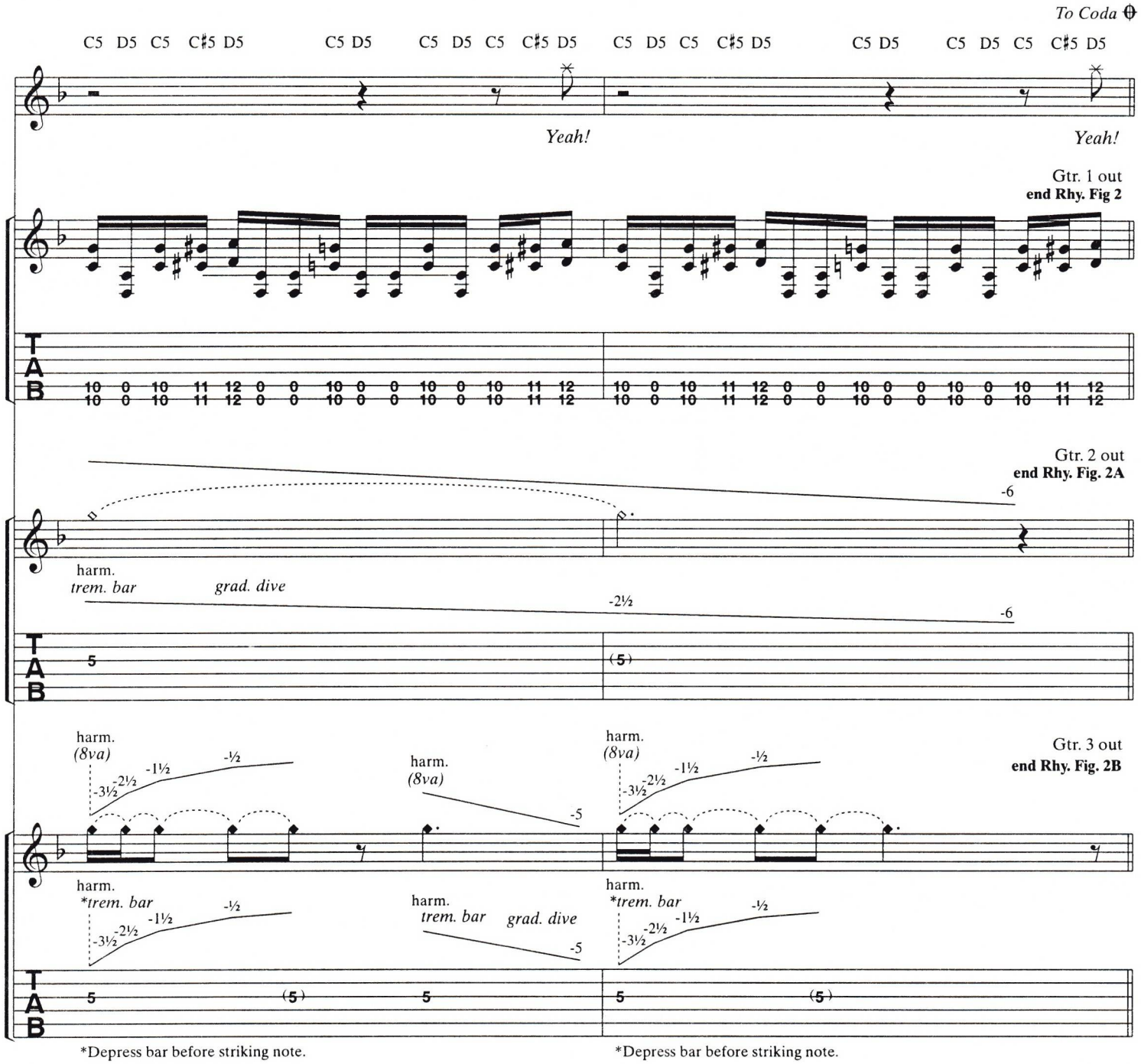

𝄋 Verse:
D5
N.C.(D5)
Gtr. 1 out
Gtr. 1
*(Spoken:) 1.Who will sur - vive and what will be left of them? A - poc - a - lyp - tic dreams see the or - di - nar - y mad - ness. And
3. See additional lyrics
*Spoken through "Mighty Morphin' Power Ranger" walkie talkie (throughout).
who will sur - vive and what will be left of them? I nev - er lock the dogs when the wolf is in the dark - ness.
Pre-Chorus:
Come on, come on the moth - er fuck - er's on fire. Cut through the bone, he cut through the wire.
Chorus:
C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5
(Gang vocals:) Yeah! Yeah!
Gtr. 1
Rhy. Fig. 2
Rhy. Fig. 2A
Gtr. 2
harm.
trem. bar
grad. dive
mf
-6
-2½
-6
Rhy. Fig. 2B
Gtr. 3
harm.
(8va)
-3½ -2½ -1½ -½
-5
*trem. bar
trem. bar grad. dive
*Depress bar before striking note.
*Depress bar before striking note.



Verse 2:
N.C.(D5)

(Spoken:) 2.Who will sur - vive and what will be left of them? In - to an - oth - er world, num - ber nine bring the death in.

Who will sur - vive and what will be left of them? The los - er take it all, get - tin' high on the kick in.

Chorus:
w/Rhy. Figs. 1, 1A & 1B *(Gtrs. 1, 2 & 3)*

C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5

(Gang vocals:) *Yeah!* *Yeah!*

D.S. 𝄋 *al Coda*

C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 C♯5 D5 C5 D5 C5 D5 C5 C♯5 D5

Yeah! *Yeah!*

Coda

**Interlude*
D5

Gtr. 1 **Rhy. Fig. 4**

P.M. P.M.

Rhy. Fig. 4A

harm.
(8va)

Gtr. 2

-2 -2½

harm.
trem. bar *grad. dive*

-2 -2½

Rhy. Fig. 4B

harm.
(8va)

Gtr. 3

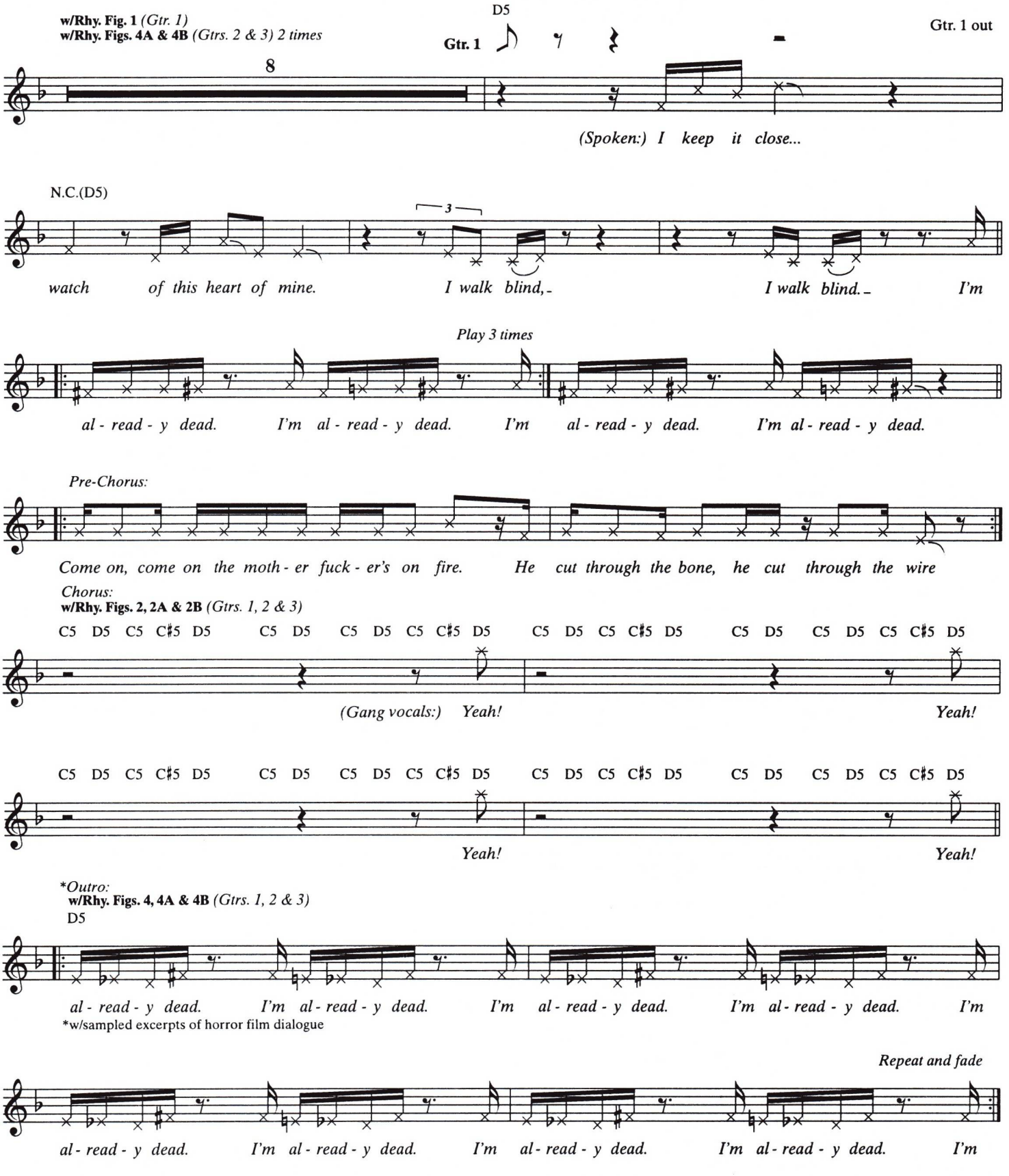
-1½ -5 -5

harm.

trem. bar *trem. bar* *trem. bar*
grad. dive
-1½ -5 -5

*w/sampled excerpts of horror film dialogue.

P.M. P.M.



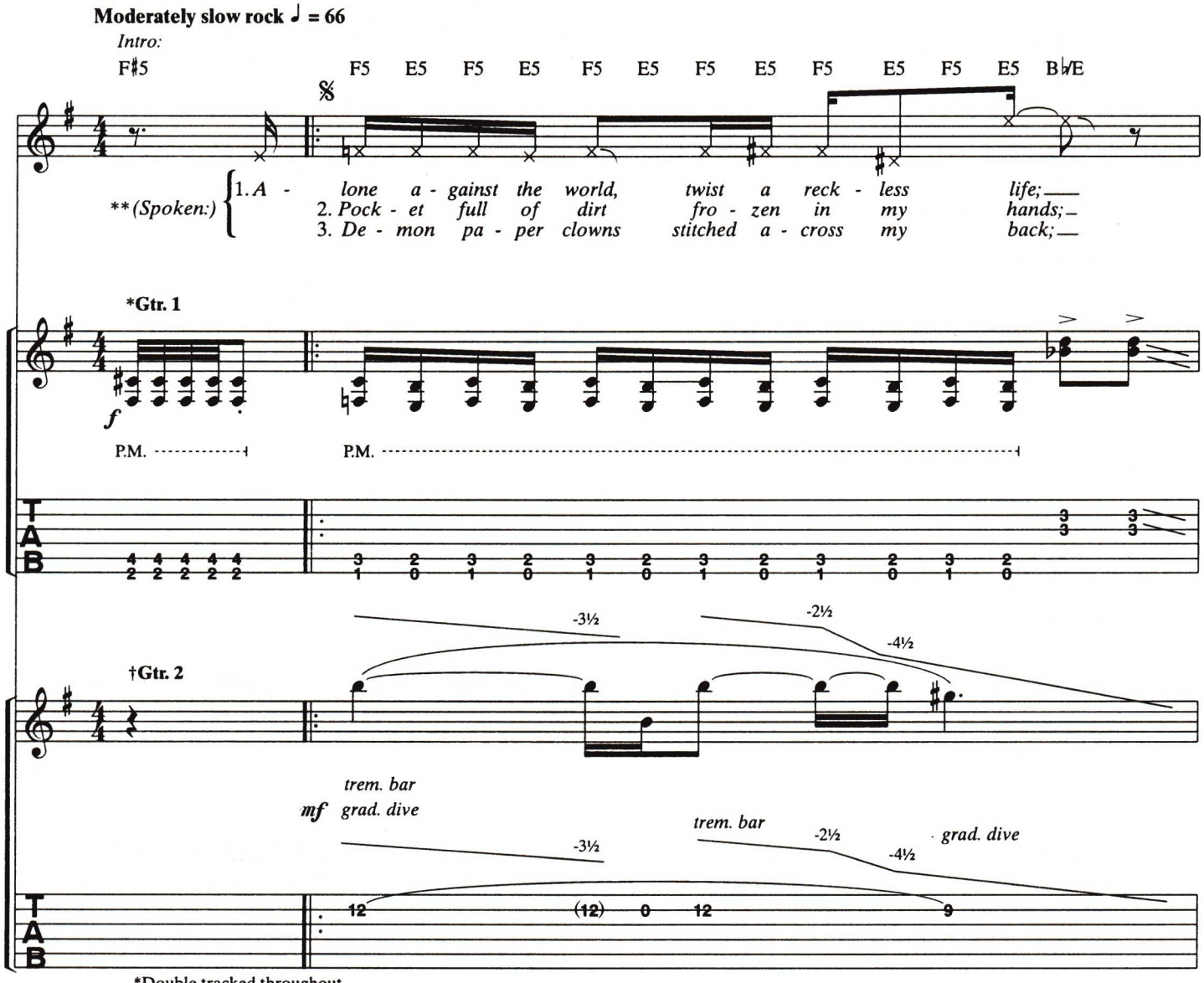
Verse 3:
Who will survive and what will be left of them?
Got 24 hours of psychoholic magic.
Who will survive and what will be left of them?
Illuminate the face and the eye of the serpent.

CREATURE OF THE WHEEL

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
and JAY NOEL YUENGER

All gtrs. tune down a
minor third (1½ steps):

⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯



*Double tracked throughout.
**Spoken through "Mighty Morphin Power Ranger"™ walkie talkie (next 4 bars).
†Tacet 2nd time.

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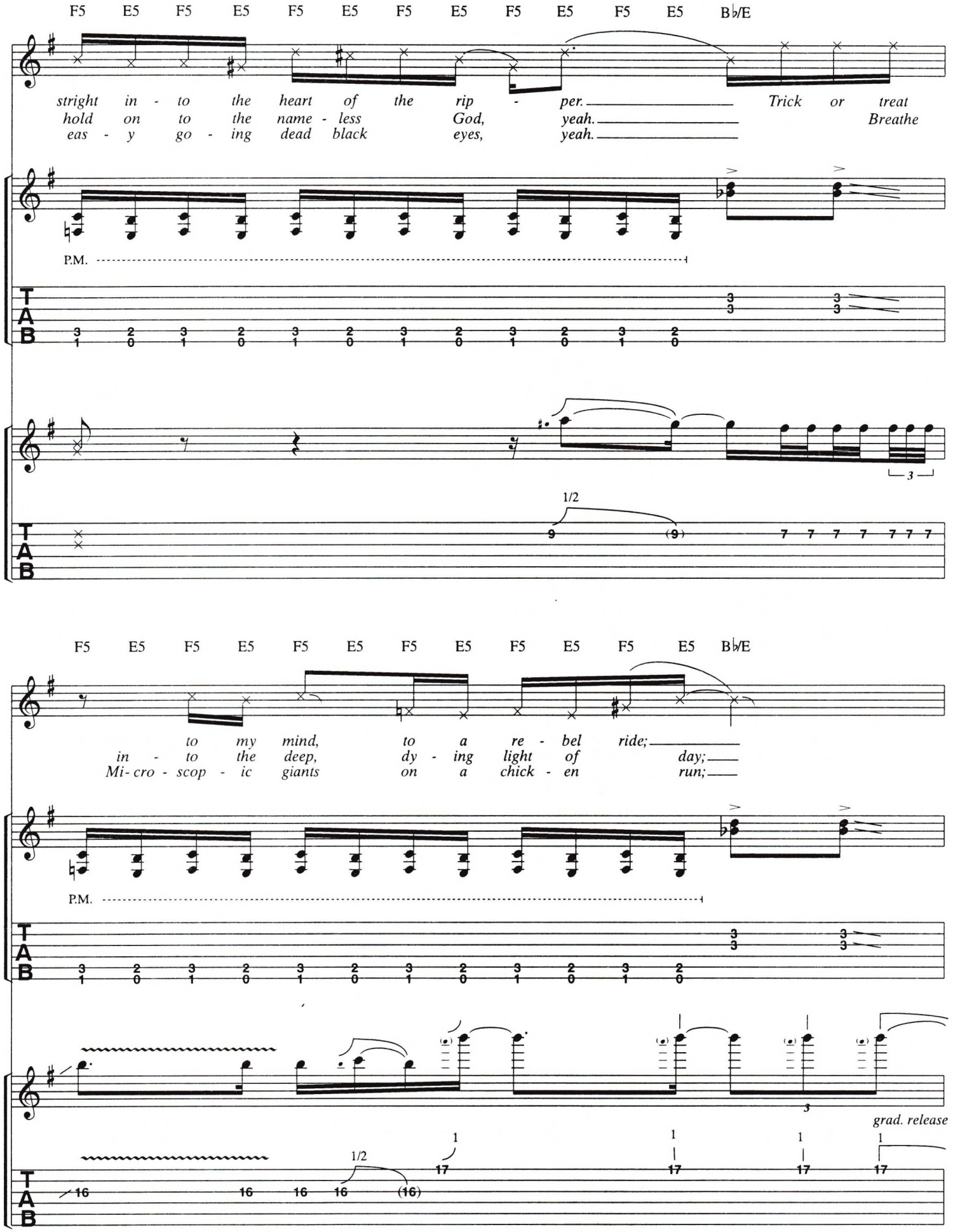
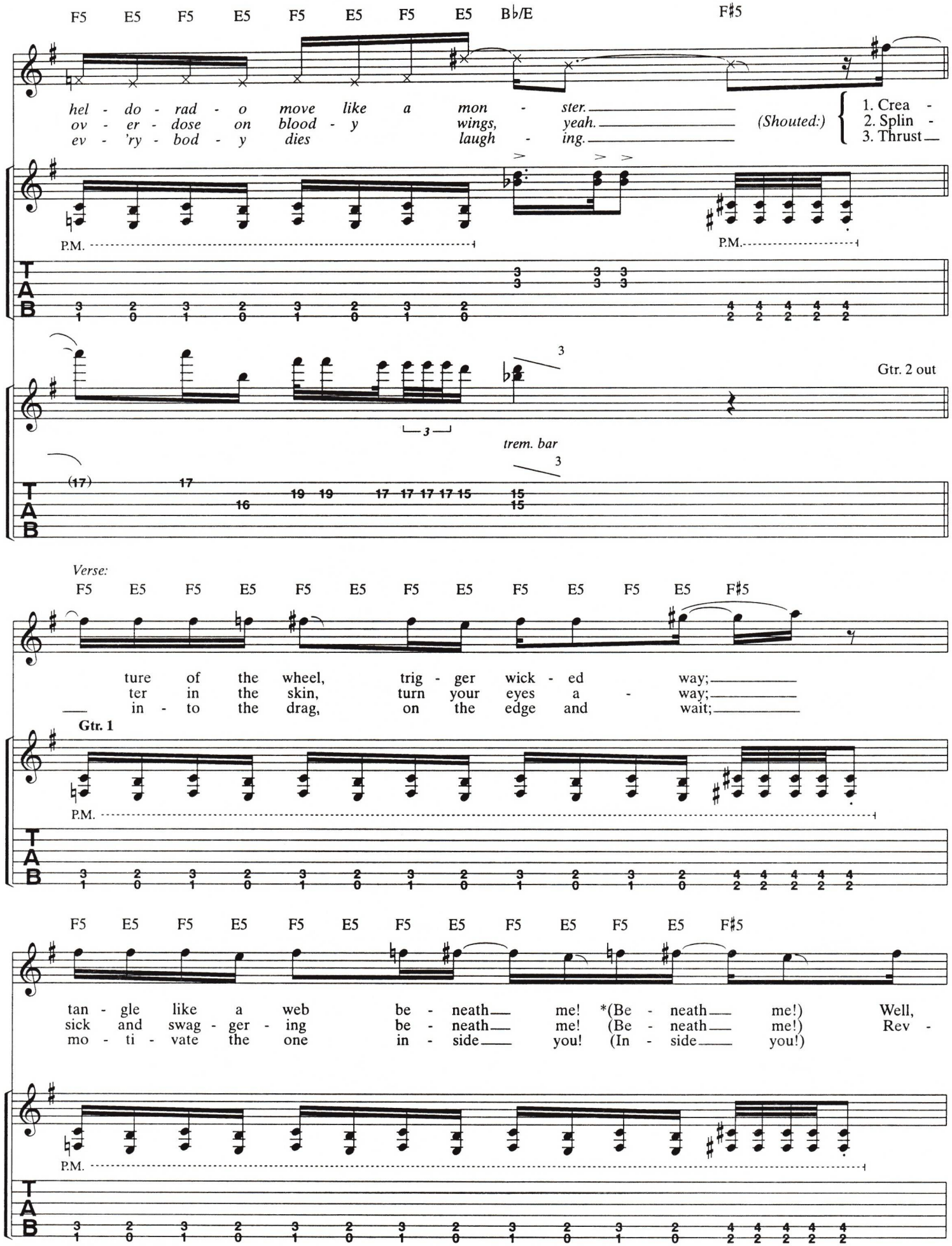
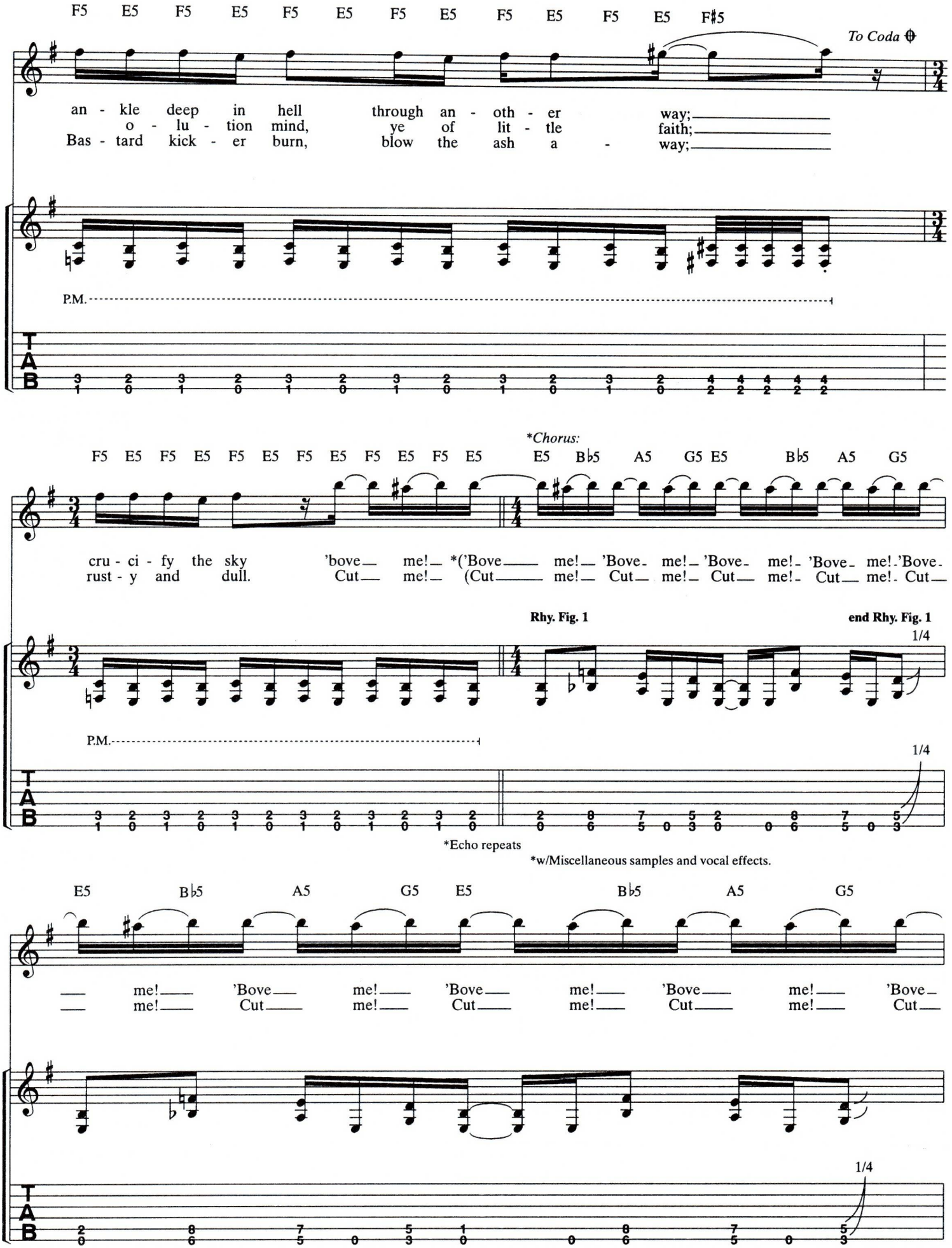
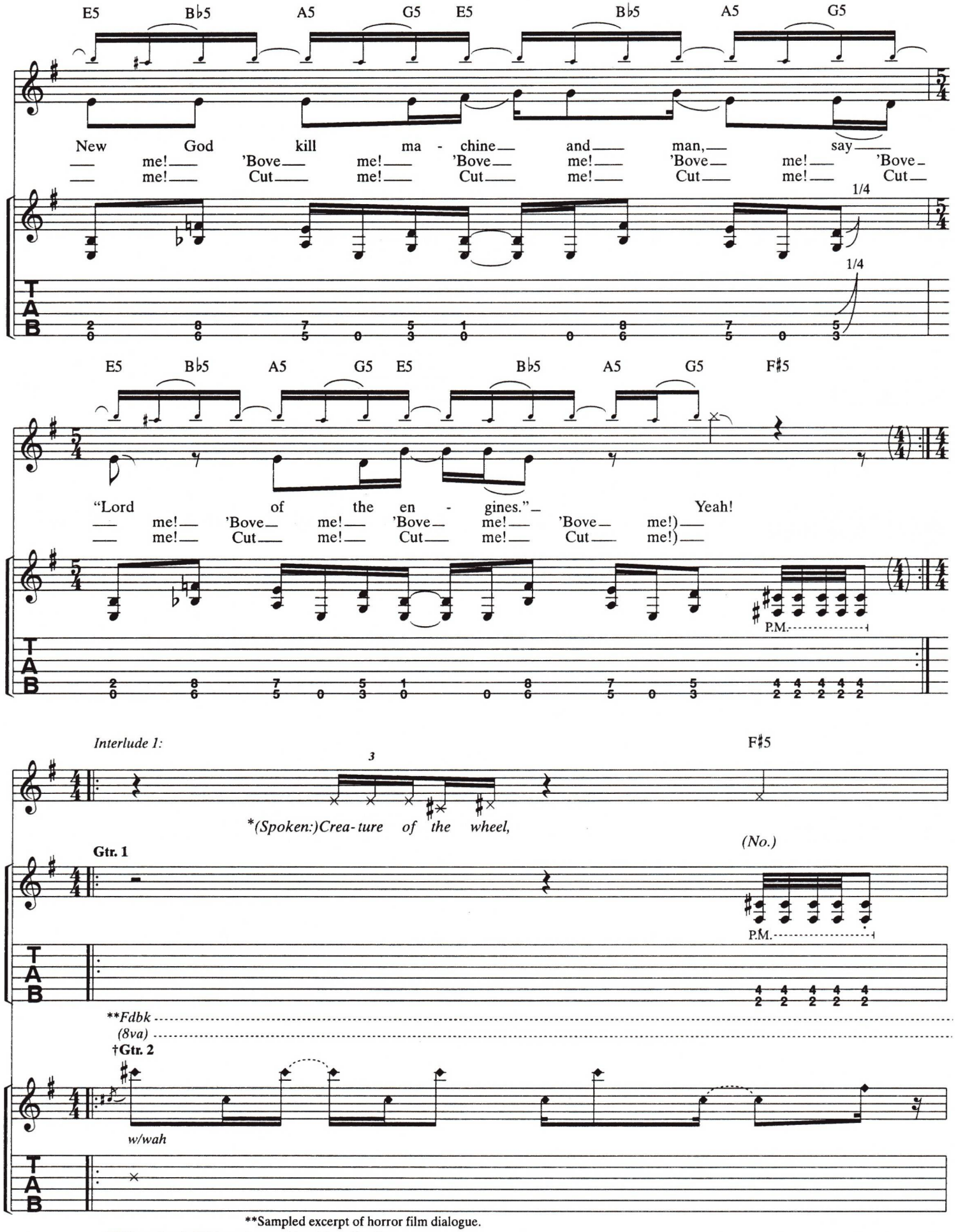

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 B♭/E
stright in - to the heart of the rip - per. Trick or treat
hold on to the name - less God, yeah. Breathe
eas - y go - ing dead black eyes, yeah.
P.M.
T A B
1/2
F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 B♭/E
to my mind, to a re - bel ride;
in - to the deep, dy - ing light of day;
Mi- cro - scop - ic giants on a chick - en run;
P.M.
T A B
grad. release
1/2



*Echo repeats

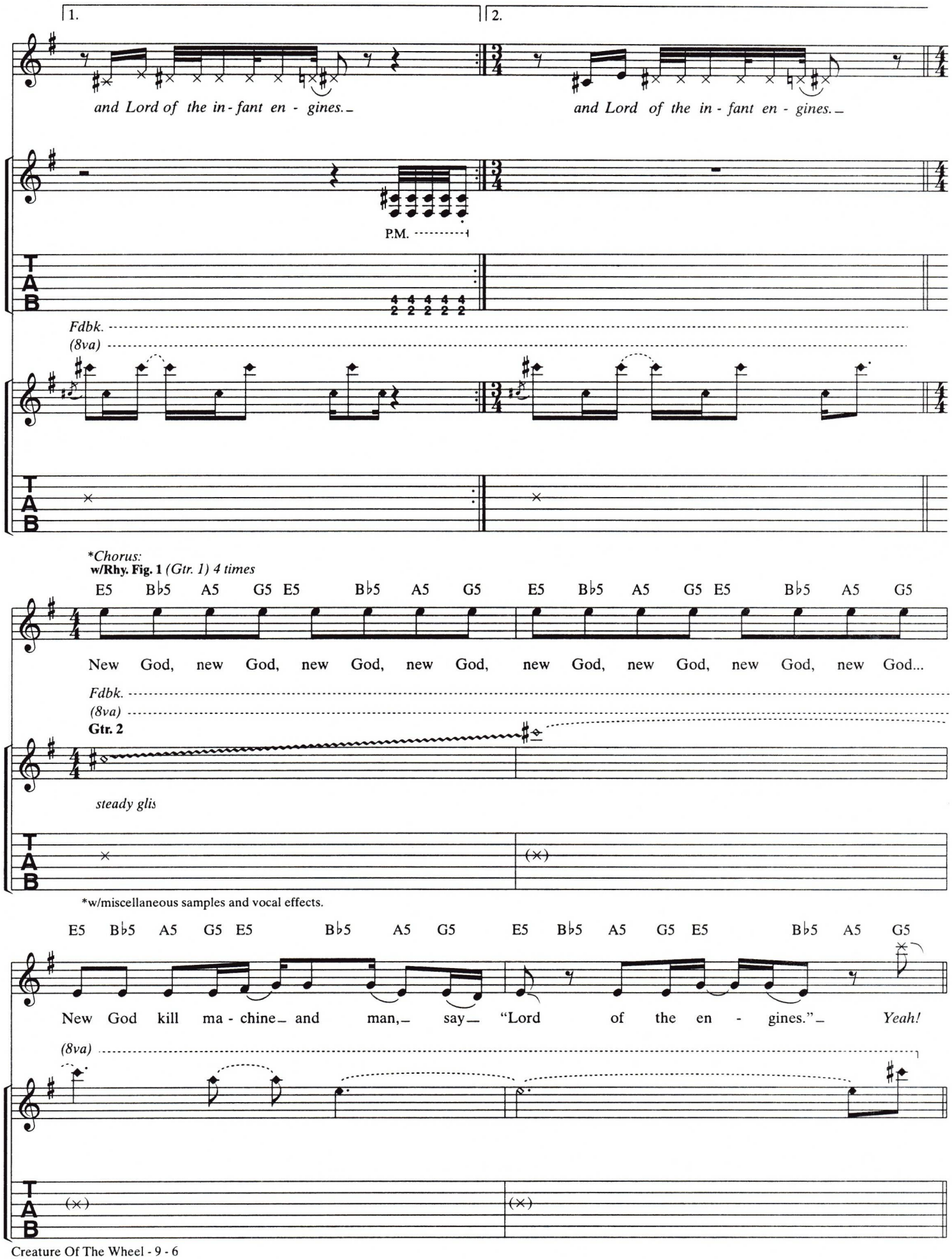

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F♯5
To Coda
an - kle deep in hell through an - oth - er way;
o - lu - tion mind, ye of lit - tle faith;
Bas - tard kick - er burn, blow the ash a - way;
P.M.
*Chorus:
F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 E5 B♭5 A5 G5 E5 B♭5 A5 G5
cru - ci - fy the sky 'bove me! *('Bove me! 'Bove me! 'Bove me! 'Bove me!'Bove
rust - y and dull. Cut me! (Cut me! Cut me! Cut me! Cut me! Cut
Rhy. Fig. 1
end Rhy. Fig. 1
1/4
P.M.
1/4
*Echo repeats
*w/Miscellaneous samples and vocal effects.
E5 B♭5 A5 G5 E5 B♭5 A5 G5
me! 'Bove me! 'Bove me! 'Bove me! 'Bove
me! Cut me! Cut me! Cut me! Cut
1/4

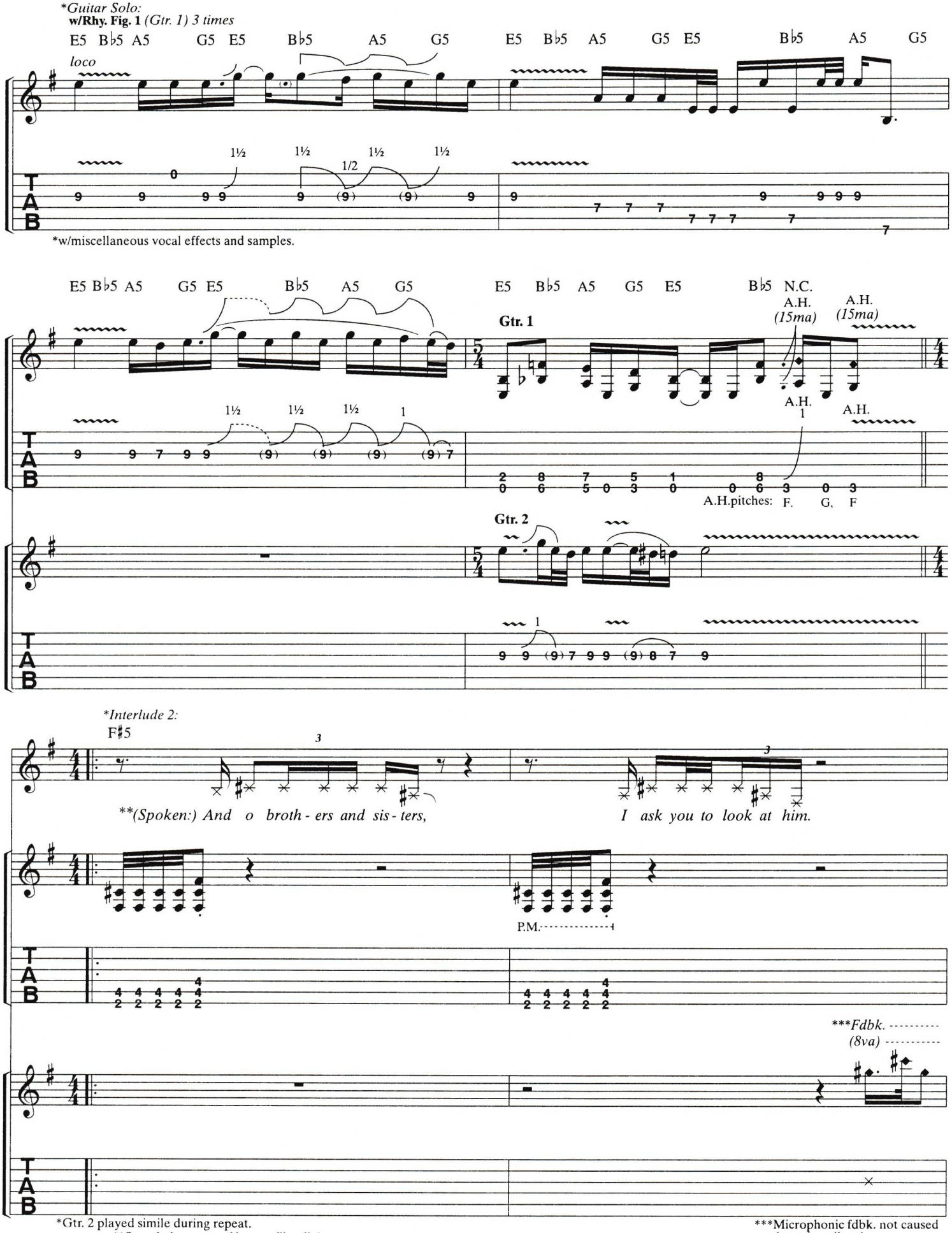


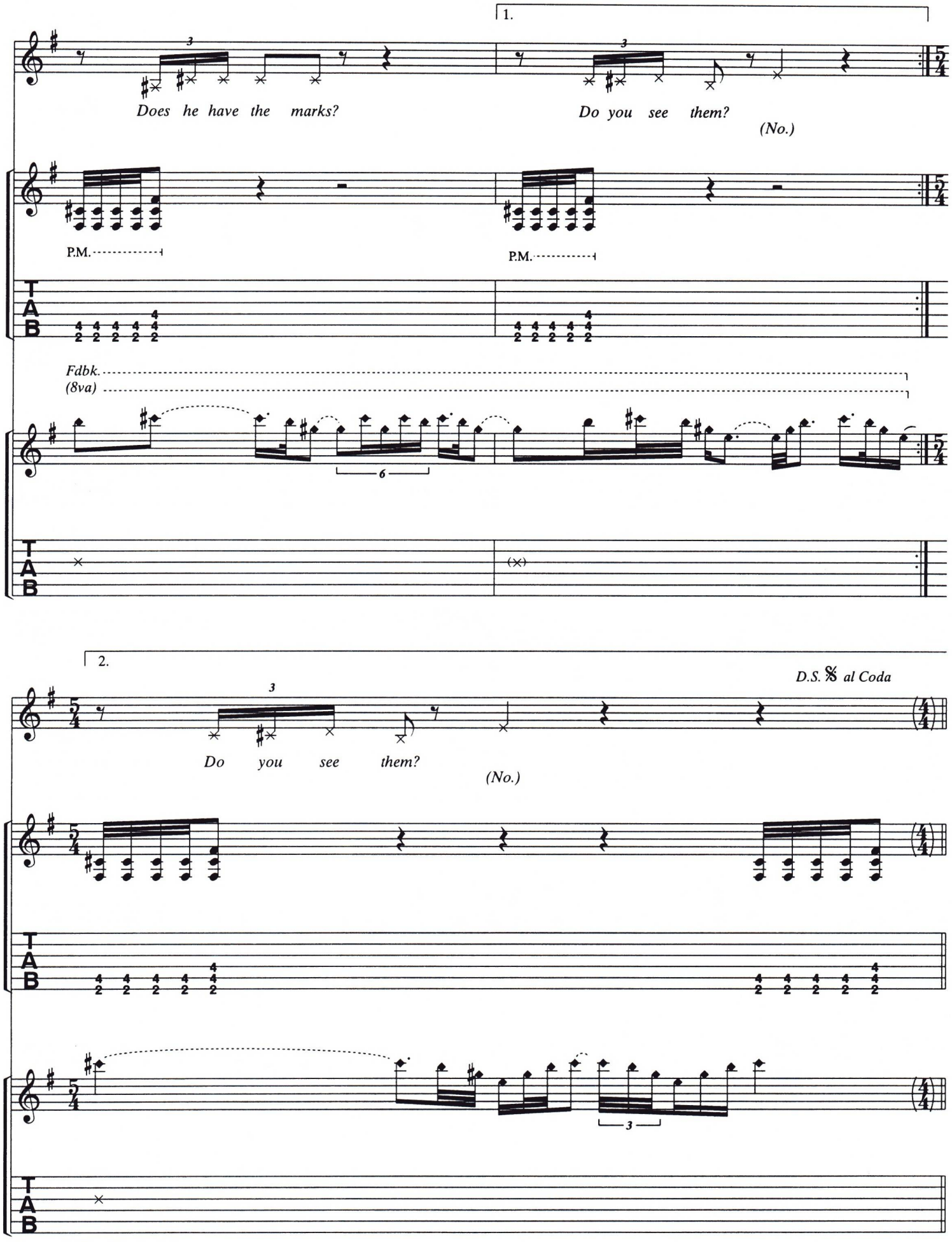
**Sampled excerpt of horror film dialogue.

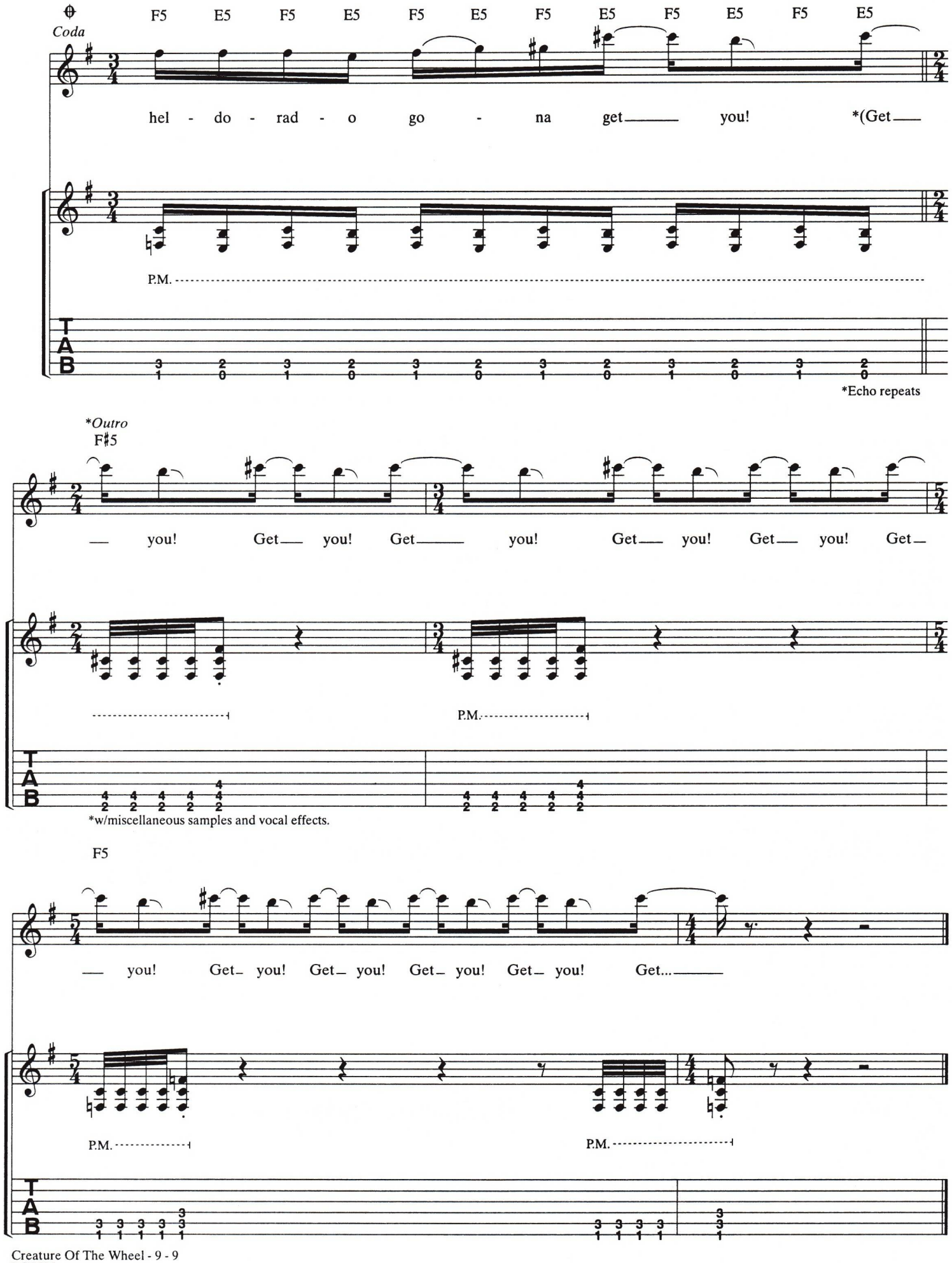
**Microphonic Fdbk., not caused by string vibration.

†Pitches modulate via Roland Double Beat Fuzz-Wah pedal.


1.
2.
and Lord of the in - fant en - gines.
and Lord of the in - fant en - gines.
P.M.
Fdbk.
(8va)
*Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 4 times
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5
New God, new God, new God, new God, new God, new God, new God, new God...
Fdbk.
(8va)
Gtr. 2
steady glis
*w/miscellaneous samples and vocal effects.
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5
New God kill ma - chine and man, say "Lord of the en - gines." Yeah!
(8va)


*Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1) 3 times
E5 B♭5 A5 G5 E5 B♭5 A5 G5
loco
*w/miscellaneous vocal effects and samples.
E5 B♭5 A5 G5 E5 B♭5 A5 G5
E5 B♭5 A5 G5 E5 B♭5 N.C.
Gtr. 1
A.H. (15ma)
A.H.pitches: F. G, F
Gtr. 2
*Interlude 2:
F♯5
**(Spoken:) And o broth - ers and sis - ters,
I ask you to look at him.
P.M.
***Fdbk.
(8va)
*Gtr. 2 played simile during repeat.
**Sampled excerpt of horror film dialogue.
***Microphonic fdbk. not caused by string vibration.


1.
Does he have the marks?
Do you see them?
(No.)
P.M.
P.M.
Fdbk.
(8va)
2.
D.S. 𝄋 al Coda
Do you see them?
(No.)

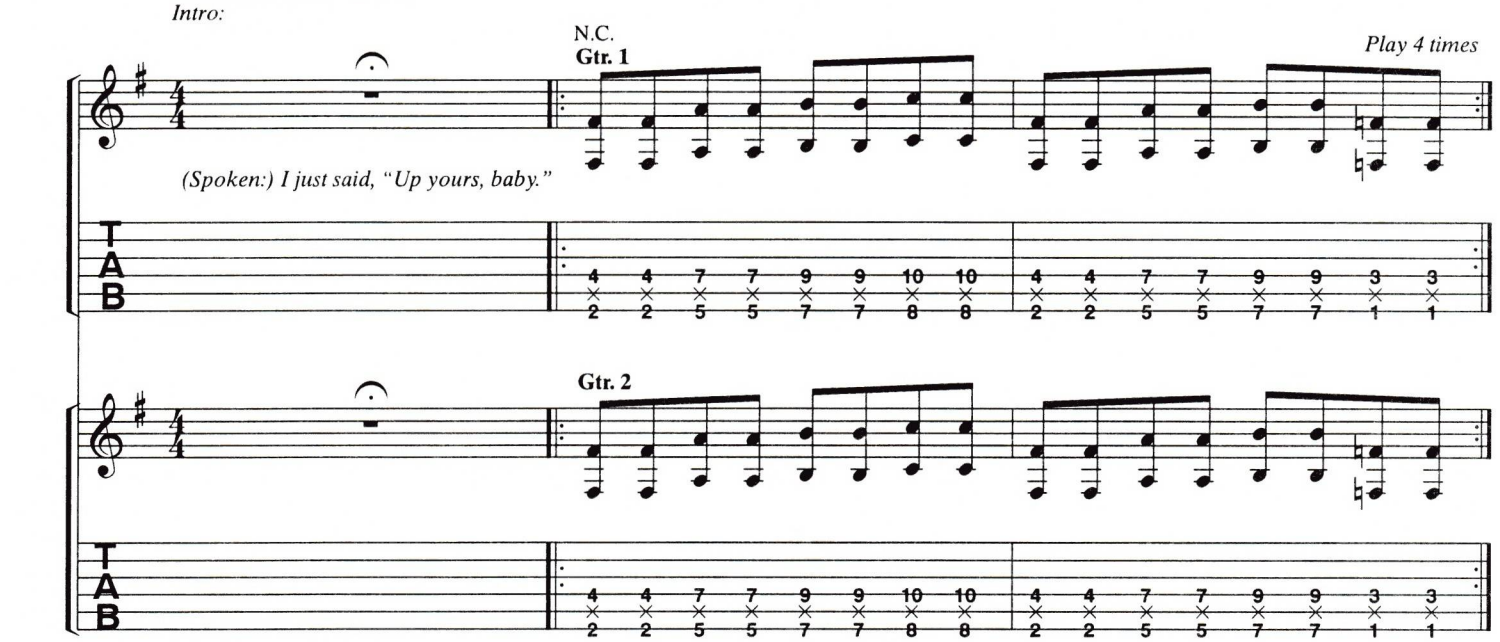

Coda
F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5
hel - do - rad - o go - na get you! *(Get
P.M.
*Echo repeats
*Outro
F♯5
you! Get you! Get you! Get you! Get you! Get
P.M.
*w/miscellaneous samples and vocal effects.
F5
you! Get you! Get you! Get you! Get you! Get...
P.M.
P.M.

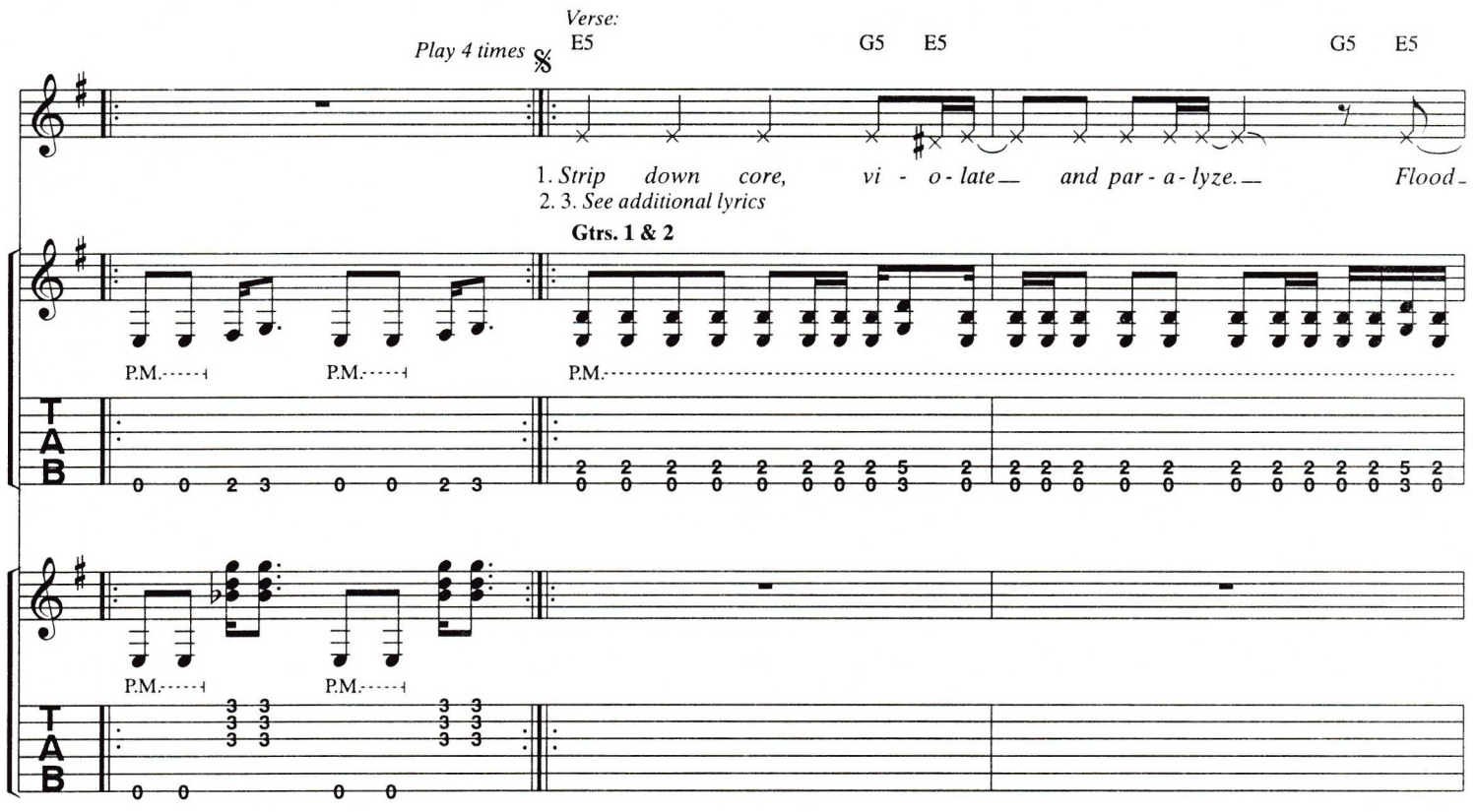
ELECTRIC HEAD PT.2 (THE ECSTASY)

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

All gtrs. tune down ½ step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderate rock ♩ = 120
Intro:





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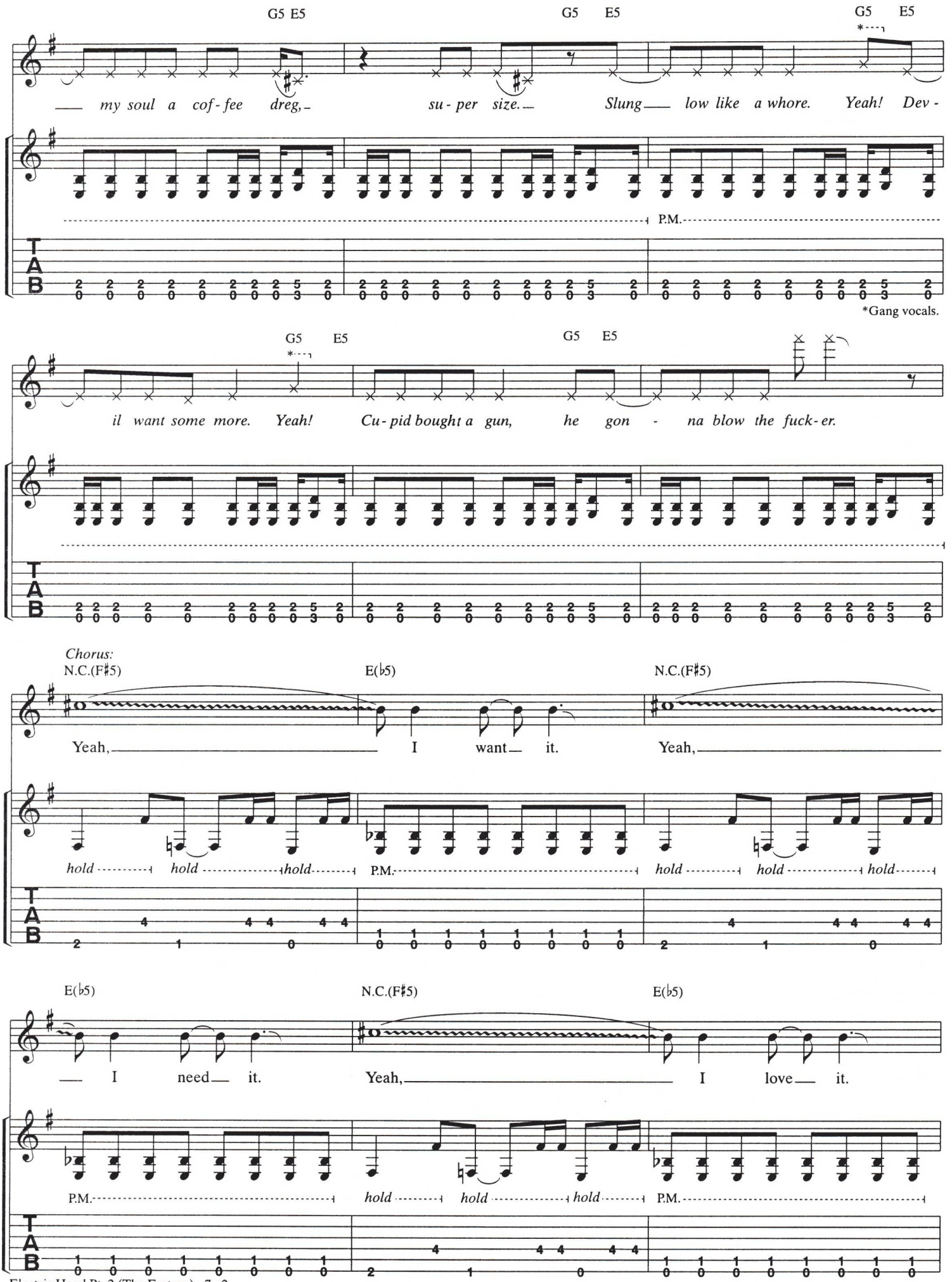
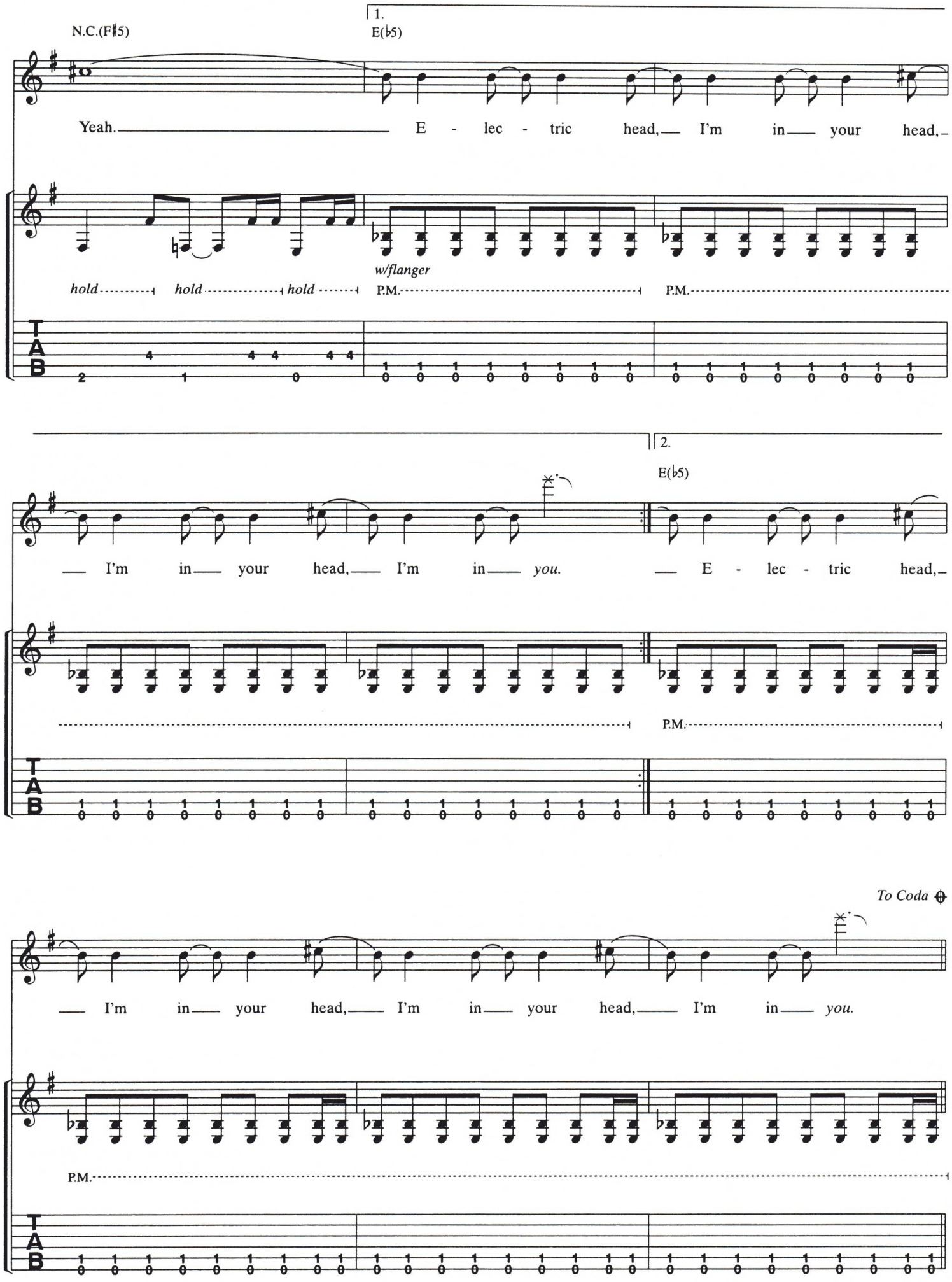
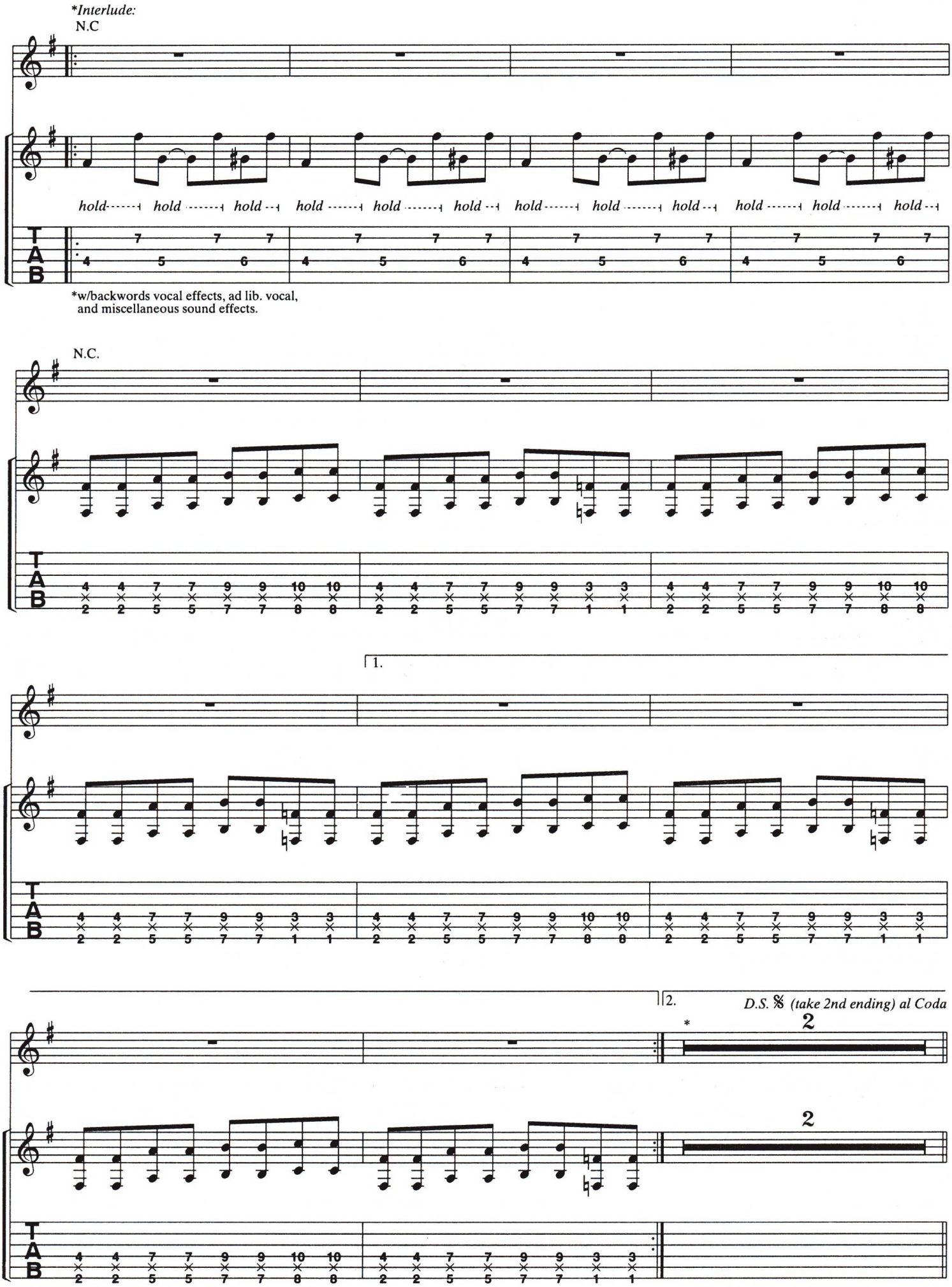
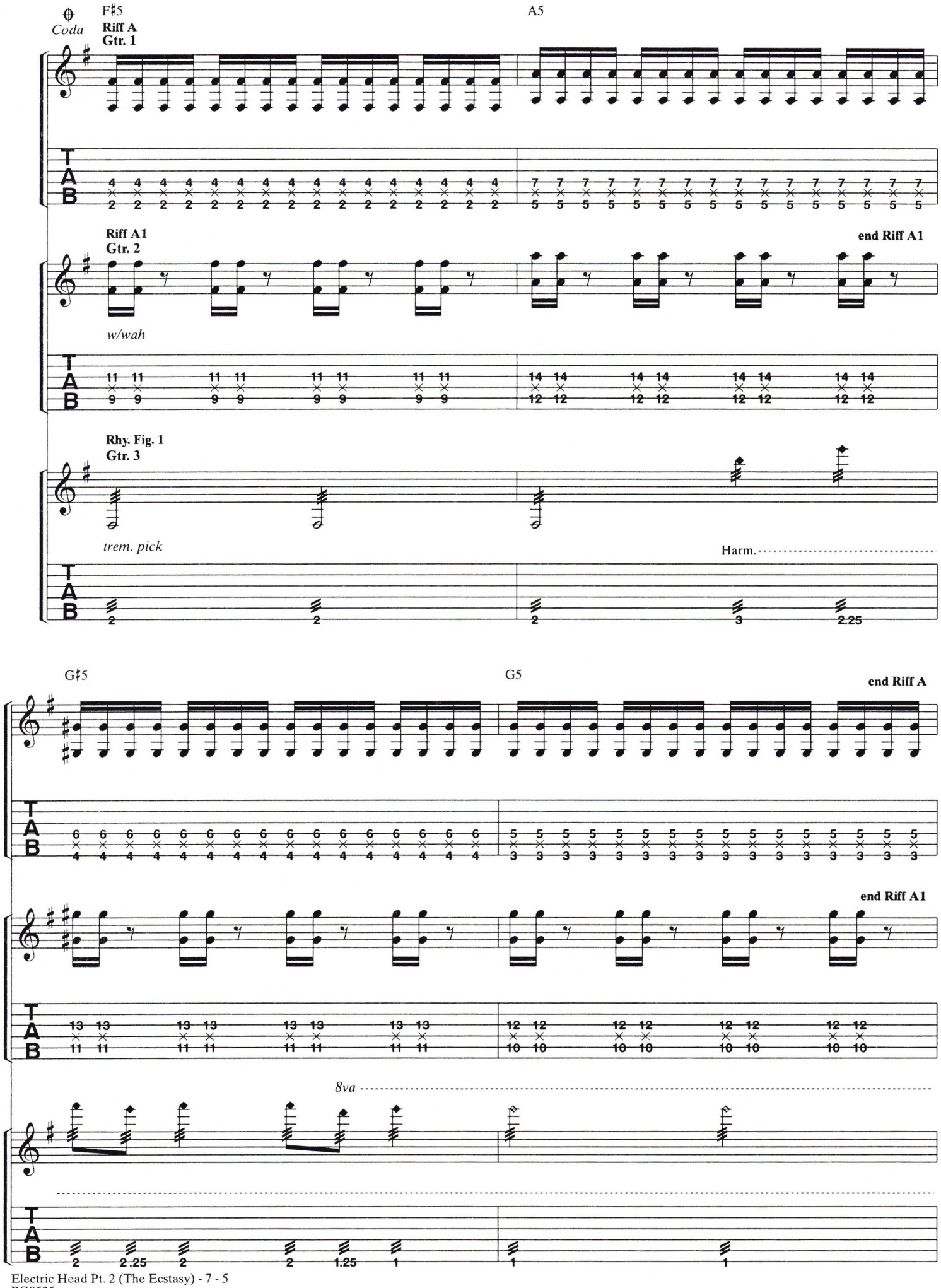
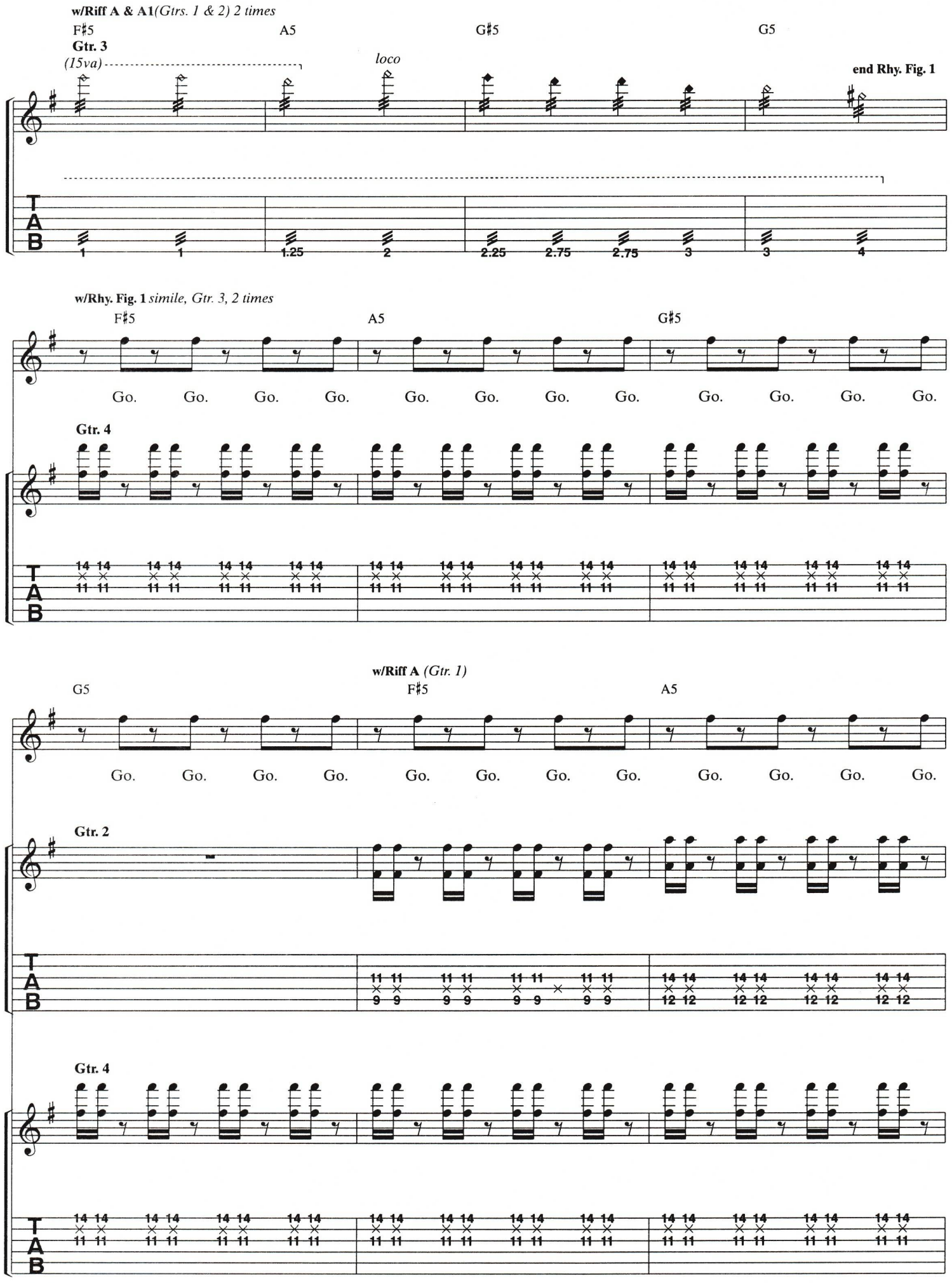
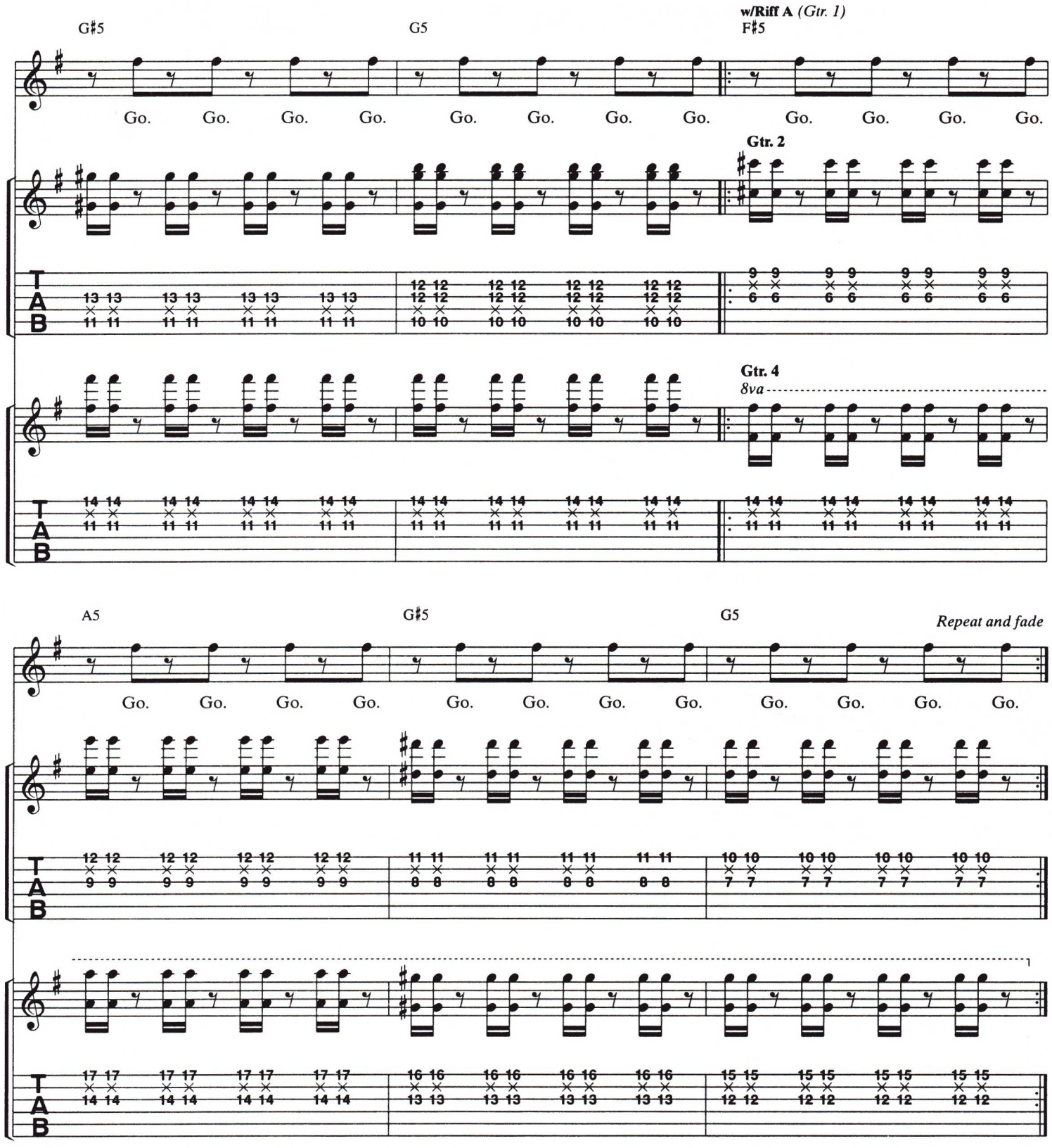

G5 E5
G5 E5
G5 E5
my soul a cof - fee dreg, su - per size. Slung low like a whore. Yeah! Dev -
P.M.
*Gang vocals.
G5 E5
G5 E5
il want some more. Yeah! Cu - pid bought a gun, he gon - na blow the fuck - er.
Chorus:
N.C.(F♯5)
E(♭5)
N.C.(F♯5)
Yeah, I want it. Yeah,
hold hold hold P.M. hold hold hold
E(♭5)
N.C.(F♯5)
E(♭5)
I need it. Yeah, I love it.
P.M. hold hold hold P.M.
T A B


N.C.(F♯5)
1.
E(♭5)
Yeah. E - lec - tric head, I'm in your head,
hold hold hold
w/flanger
P.M.
P.M.
T
A
B
2
1
0
2.
E(♭5)
I'm in your head, I'm in you. E - lec - tric head,
P.M.
To Coda
I'm in your head, I'm in your head, I'm in you.
P.M.


*Interlude:
N.C
hold hold hold hold hold hold hold hold hold hold hold hold
T A B
*w/backwords vocal effects, ad lib. vocal, and miscellaneous sound effects.
N.C.
1.
2.
D.S. 𝄋 (take 2nd ending) al Coda
*
2
2
*w/sampled excerpts of dialogue.


Coda
F♯5
Riff A
Gtr. 1
A5
Riff A1
Gtr. 2
end Riff A1
w/wah
Rhy. Fig. 1
Gtr. 3
trem. pick
Harm.
G♯5
G5
end Riff A
end Riff A1
8va
T
A
B


w/Riff A & A1 (Gtrs. 1 & 2) 2 times
F♯5
A5
G♯5
G5
Gtr. 3
(15va)
loco
end Rhy. Fig. 1
w/Rhy. Fig. 1 simile, Gtr. 3, 2 times
Go.
Gtr. 4
w/Riff A (Gtr. 1)
Gtr. 2
Gtr. 4
T
A
B



Verse 2:
Breakneck speed get a violent spinal cracking.
Back down to the chrome and feel the death wish attacking.
Hubcaps on your eyes, yeah.
Cannot sympathize, yeah.
A fistful of hair and a splinter in the mind.
(To Chorus:)

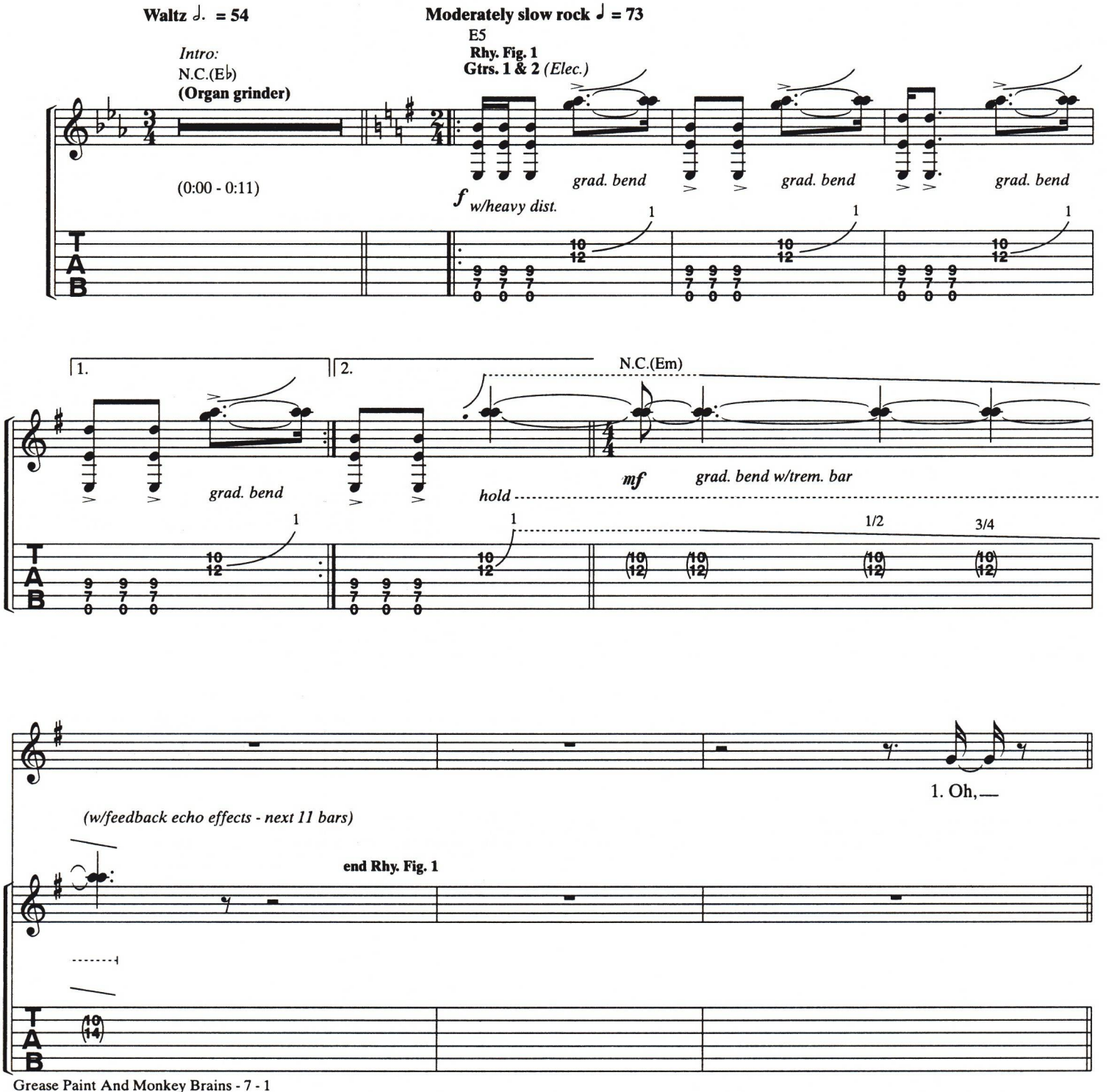
Verse 3:
Too far gone, see the freak apologize.
Flood my soul a coffee dreg, supersize.
Slung low like a whore, yeah.
Devil want some more, yeah.
Cupid bought a gun, he's gonna blow the fucker.
(To Chorus:)

GREASE PAINT AND MONKEY BRAINS

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

All gtrs. tune down:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

All pitches sound a minor 3rd lower than written.



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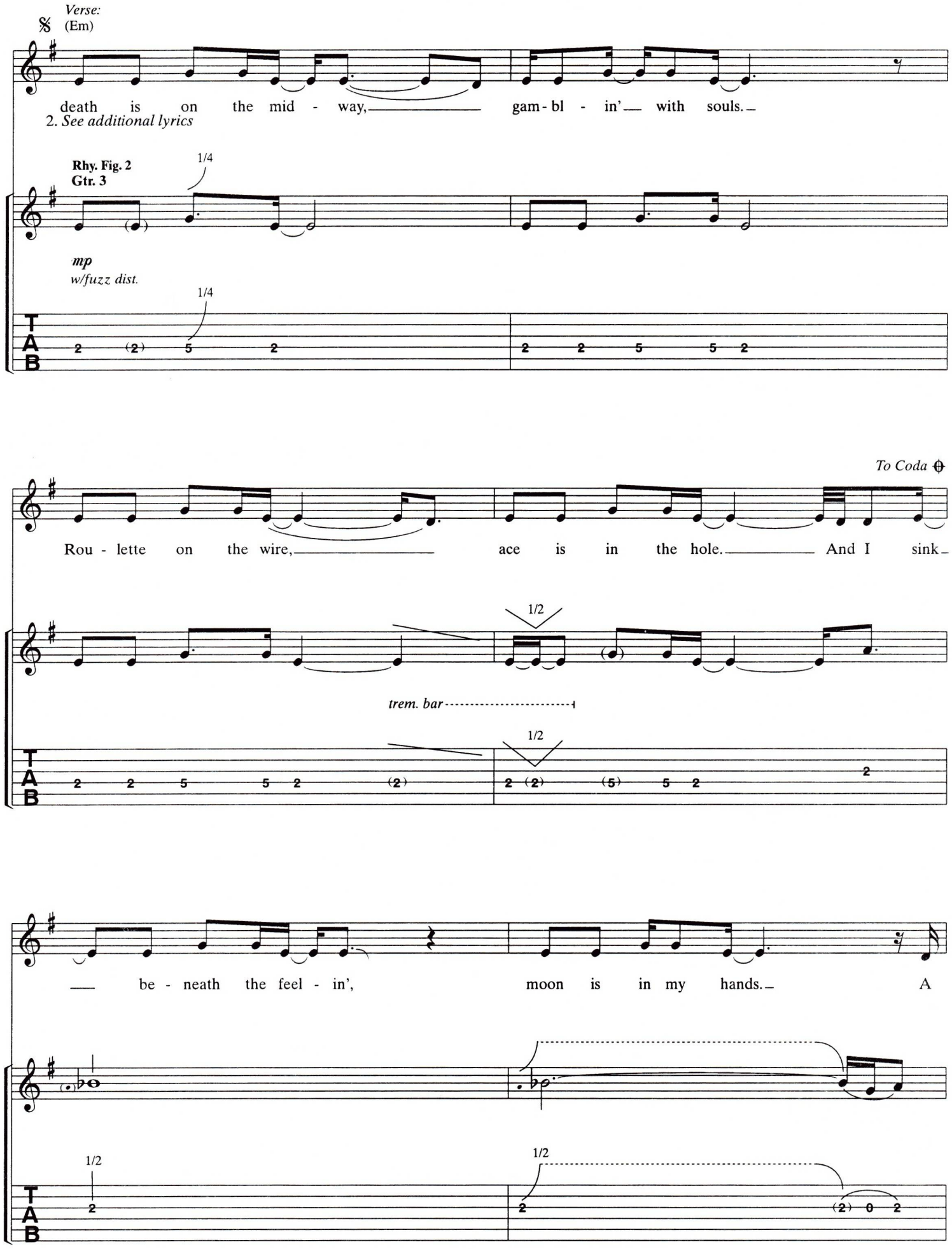
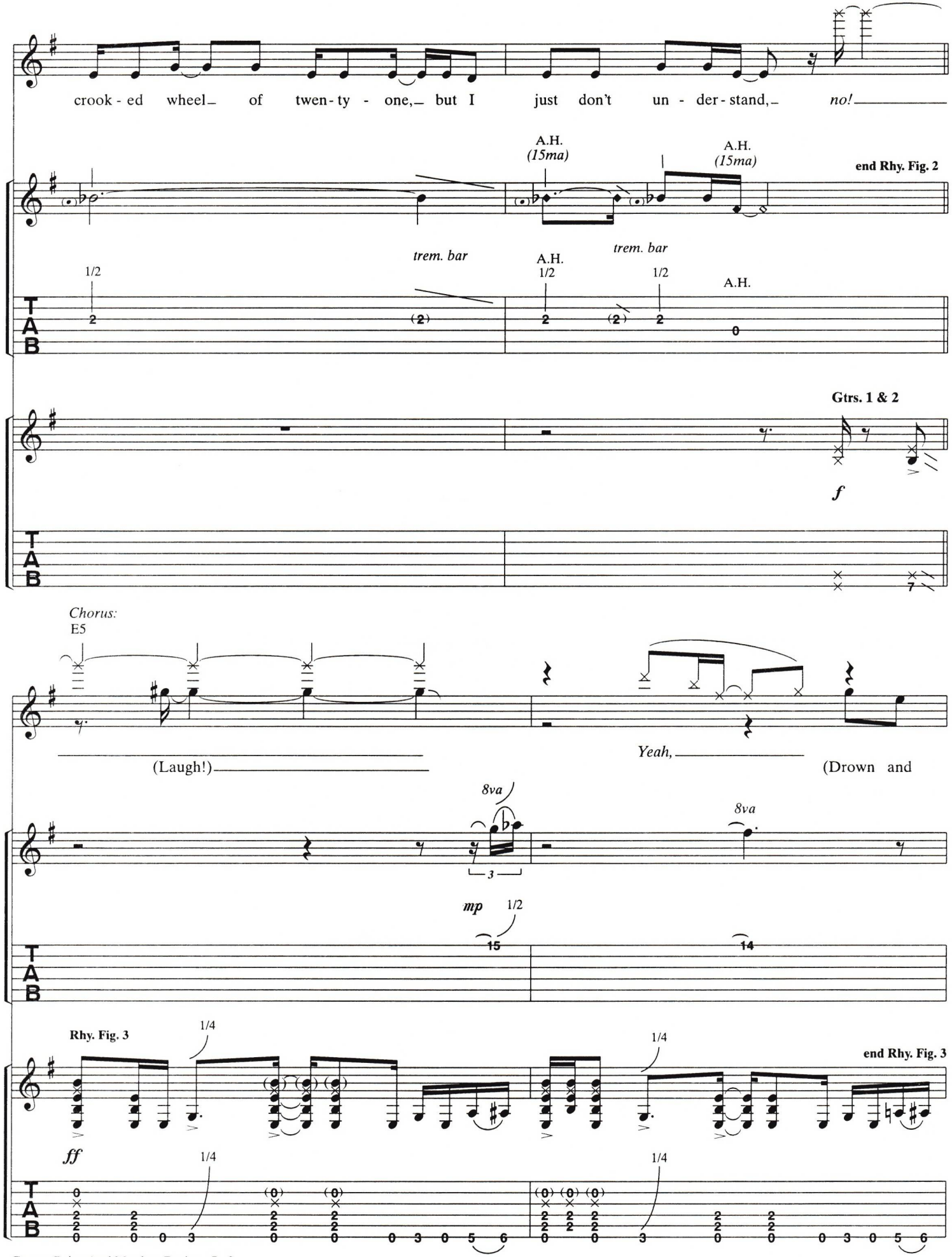
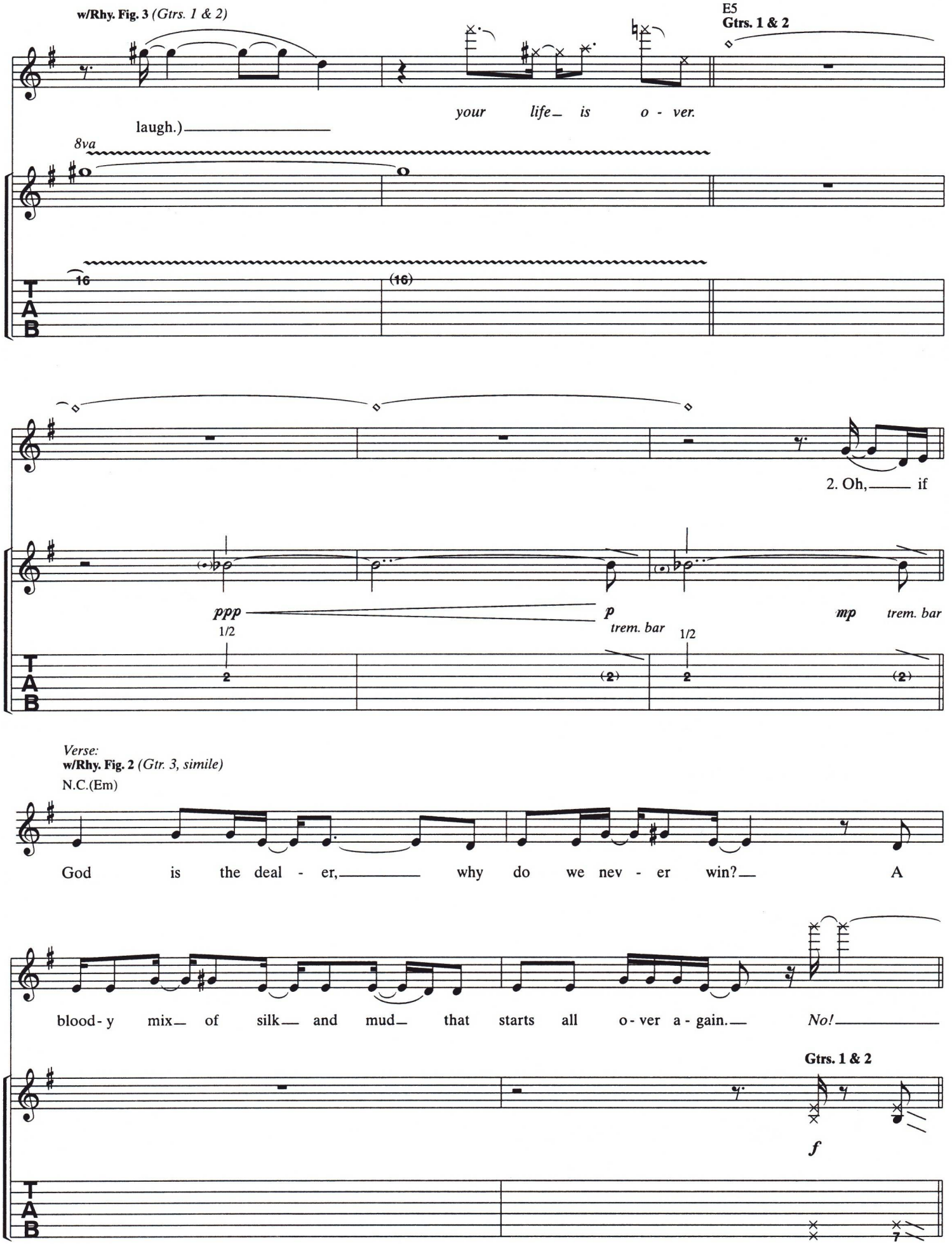
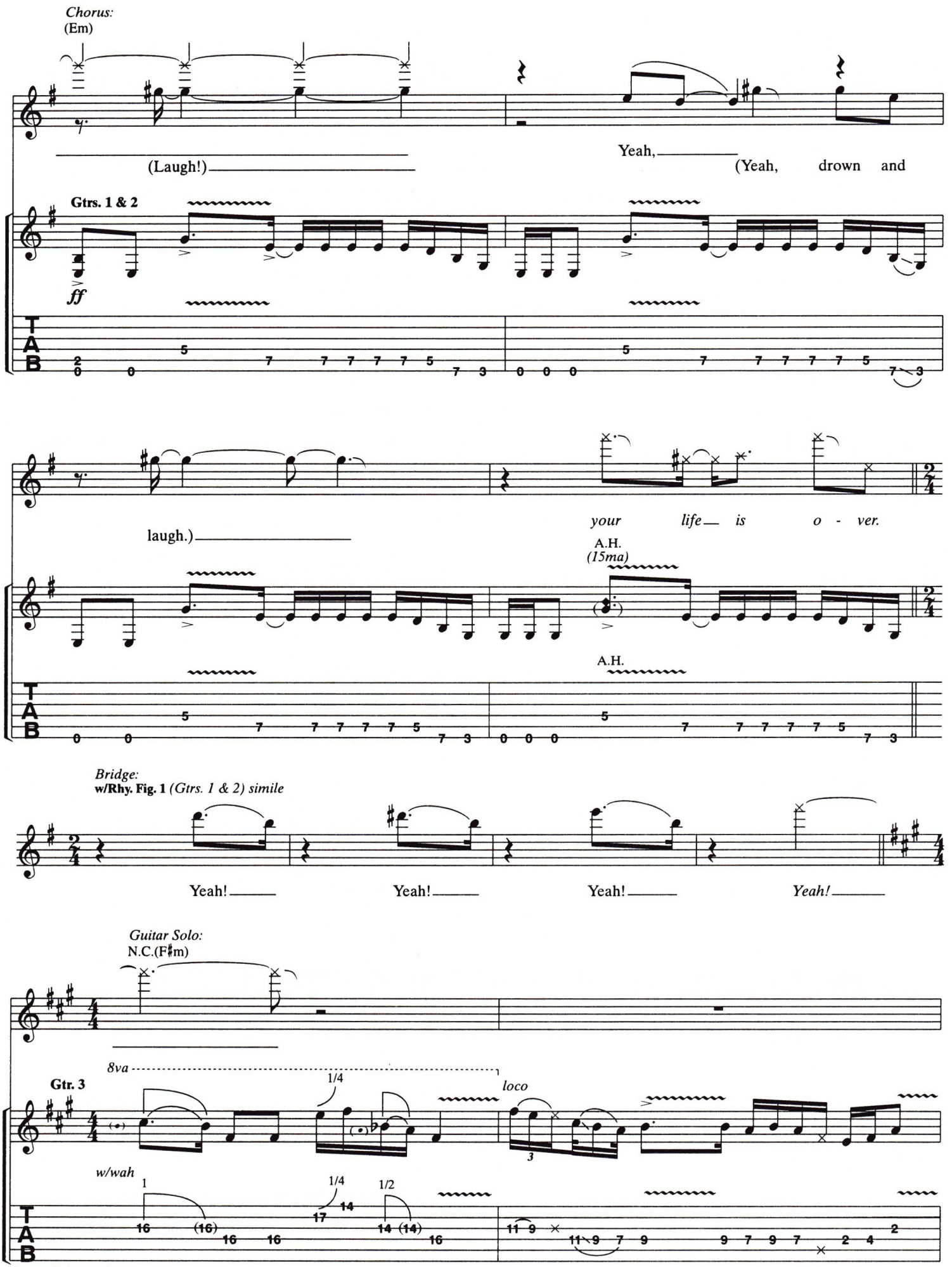
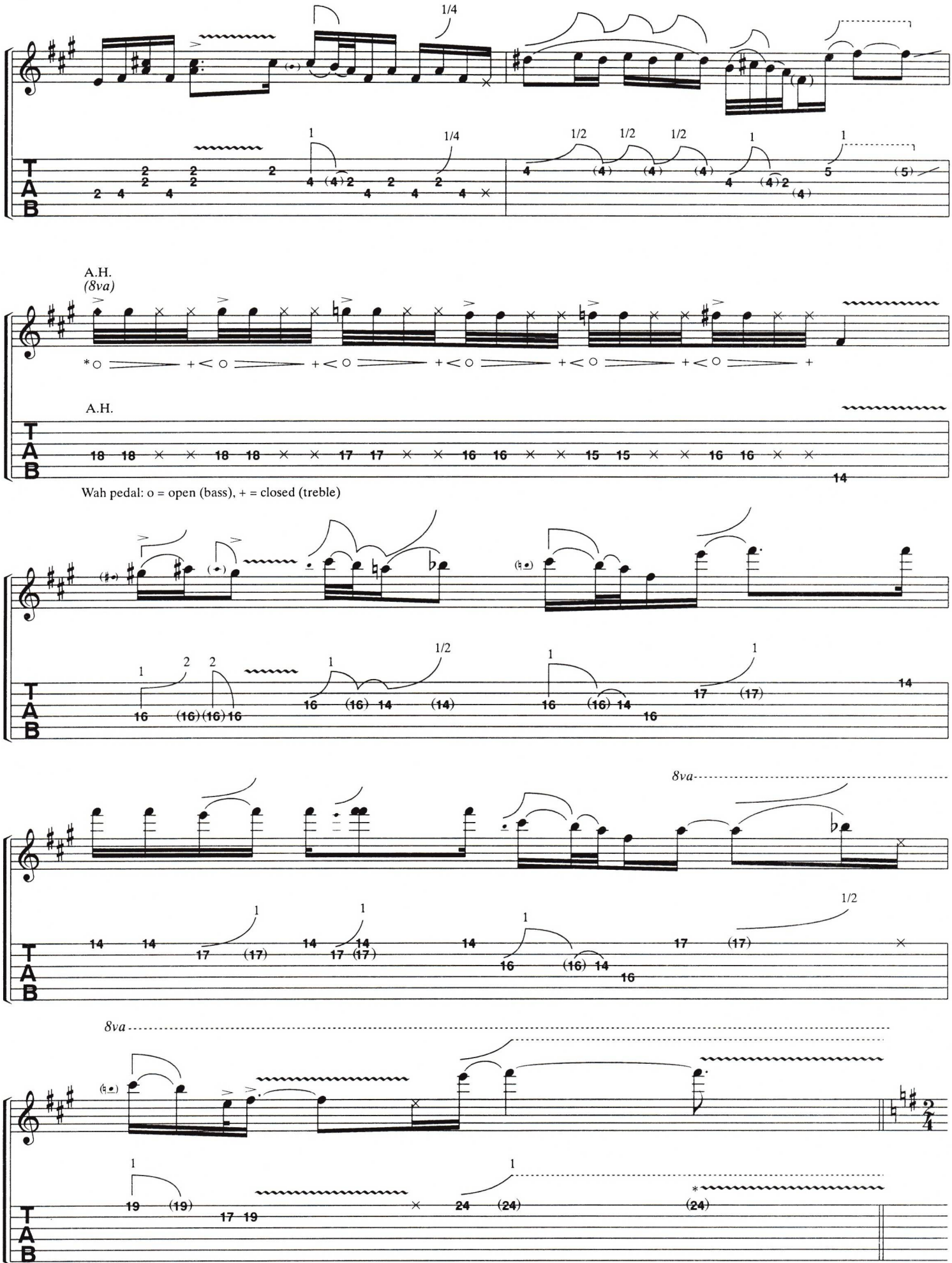
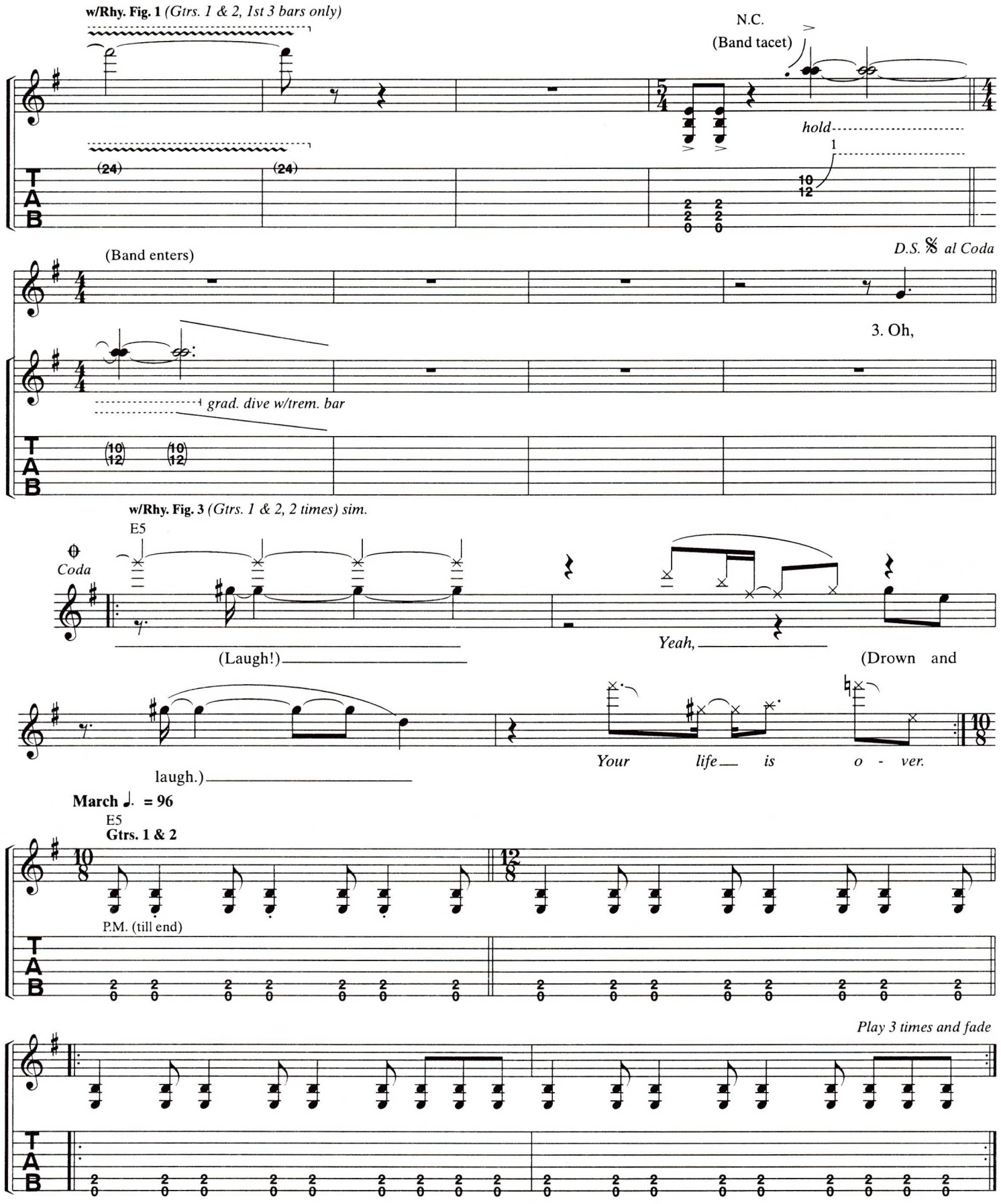

Verse:
(Em)
death is on the mid - way, gam - bl - in' with souls.
2. See additional lyrics
Rhy. Fig. 2
Gtr. 3
1/4
mp
w/fuzz dist.
1/4
To Coda
Rou - lette on the wire, ace is in the hole. And I sink
1/2
trem. bar
1/2
be - neath the feel - in', moon is in my hands. A
1/2
1/2


crook - ed wheel_ of twen - ty - one,_ but I just don't un - der - stand,_ no!_
A.H. (15ma)
A.H. (15ma)
end Rhy. Fig. 2
trem. bar
trem. bar
A.H.
A.H.
A.H.
1/2
1/2
1/2
Gtrs. 1 & 2
f
Chorus:
E5
(Laugh!)_
Yeah,_
(Drown and
8va
8va
mp
1/2
Rhy. Fig. 3
1/4
1/4
1/4
end Rhy. Fig. 3
ff
1/4
1/4
T
A
B


w/Rhy. Fig. 3 (Gtrs. 1 & 2)
E5
Gtrs. 1 & 2
your life_ is o - ver.
laugh.)
8va
16
(16)
T
A
B
2. Oh,_____ if
ppp
p
trem. bar
mp
trem. bar
1/2
2
(2)
1/2
2
(2)
Verse:
w/Rhy. Fig. 2 (Gtr. 3, simile)
N.C.(Em)
God is the deal - er,_____ why do we nev - er win?_ A
blood - y mix_ of silk_ and mud_ that starts all o - ver a - gain._ No!_____
Gtrs. 1 & 2
f
7


Chorus:
(Em)
(Laugh!)
Yeah,
(Yeah, drown and
Gtrs. 1 & 2
ff
laugh.)
your life is o - ver.
A.H.
(15ma)
A.H.
Bridge:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) simile
Yeah!
Yeah!
Yeah!
Yeah!
Guitar Solo:
N.C.(F♯m)
8va
loco
Gtr. 3
w/wah
1/4
1/2
T
A
B


A.H.
(8va)
A.H.
Wah pedal: o = open (bass), + = closed (treble)
8va
8va
*vib. w/bar



Verse 3:
Clowns, they scare the children
Roll around the ring.
The animals, they wanna kill
Anyone - anything!
(To Chorus:)

I, ZOMBIE

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

A5

All gtrs. tune down a
minor third (1½ steps):
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯

Moderately fast rock ♩ = 152
w/Fill 1 *(Gtr. 2) 2 times*

**Intro:*

F♯5
Gtr. 1

Gm

mf *steady gliss* P.M. *steady gliss* P.M.

**w/miscellaneous samples for approx. 30 seconds until Gtrs. 1 & 2 enter.*

F♯5 Em F♯5
Gtrs. 1, 2 & 3

steady gliss P.M. *steady gliss* P.M. *f* *steady gliss* P.M.

Gm F♯5 Em

steady gliss P.M. *steady gliss* P.M. *steady gliss* P.M.

Fill 1

Gtr. 2

mf *trem. bar*

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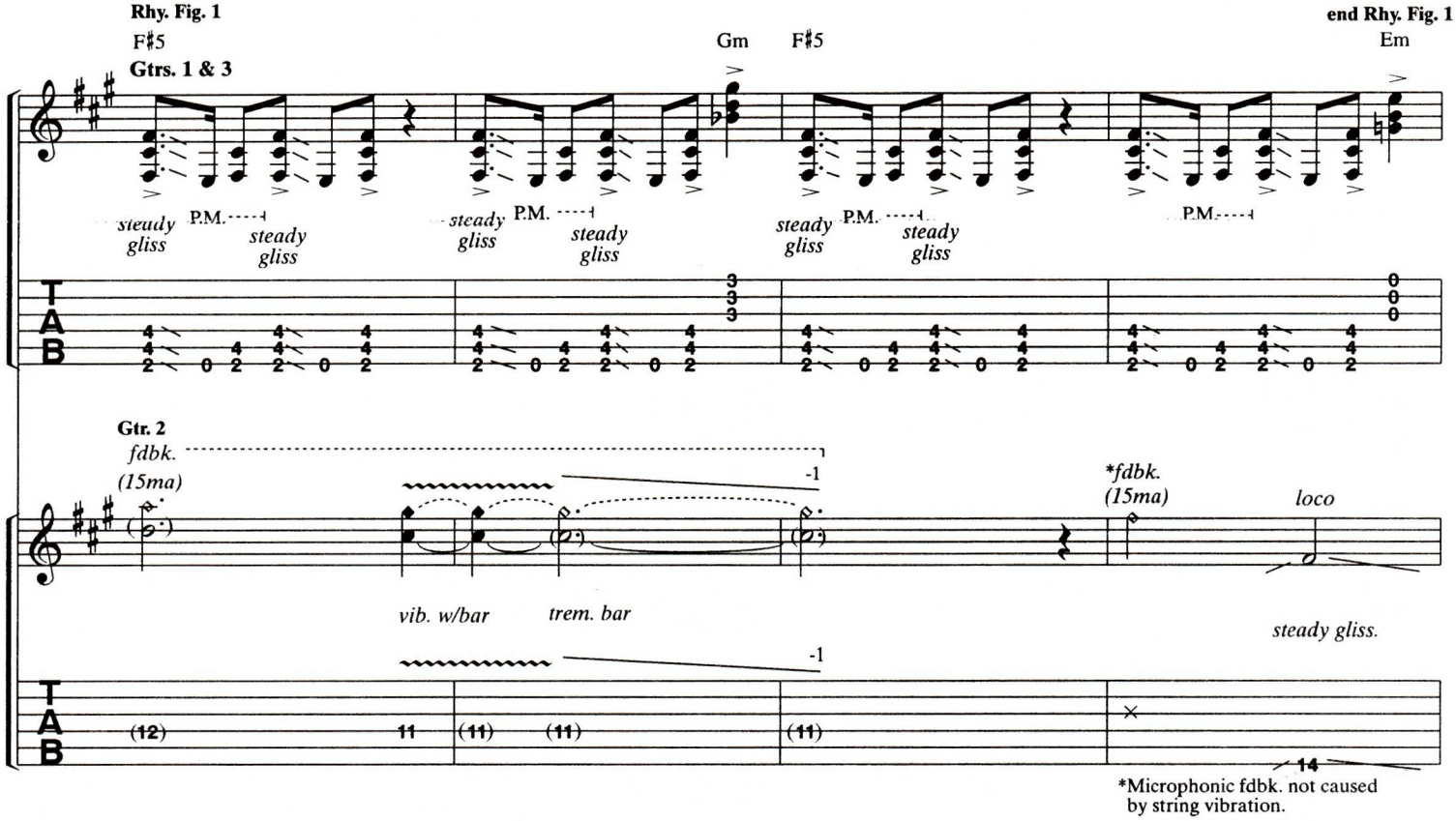
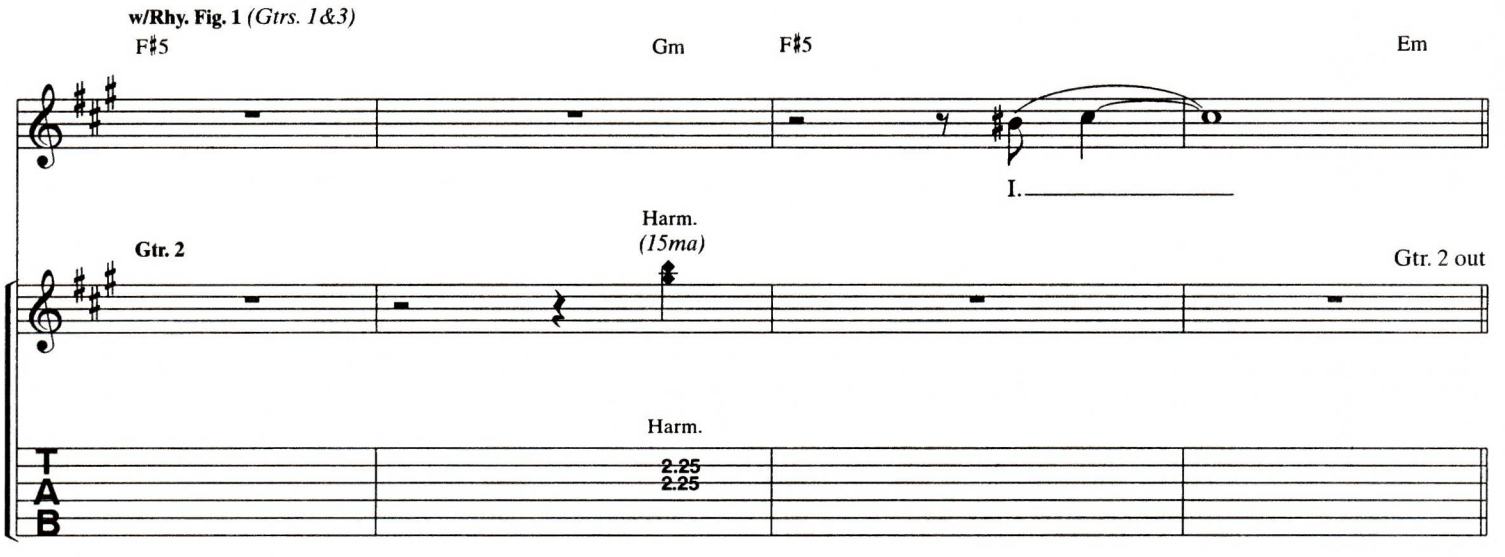
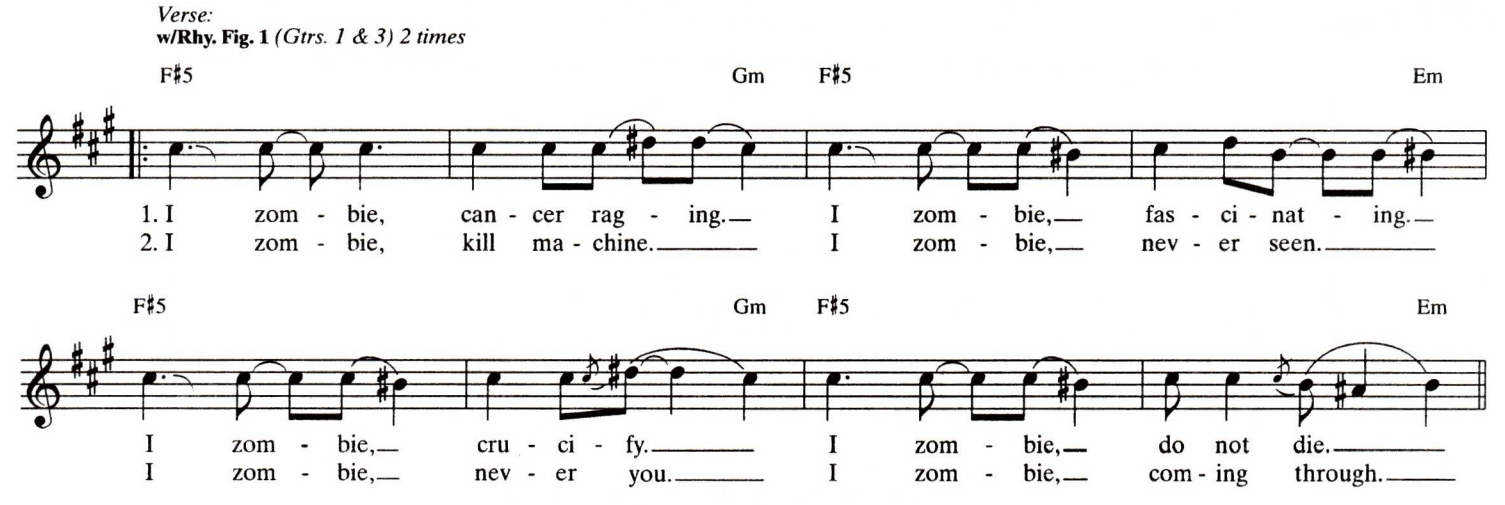
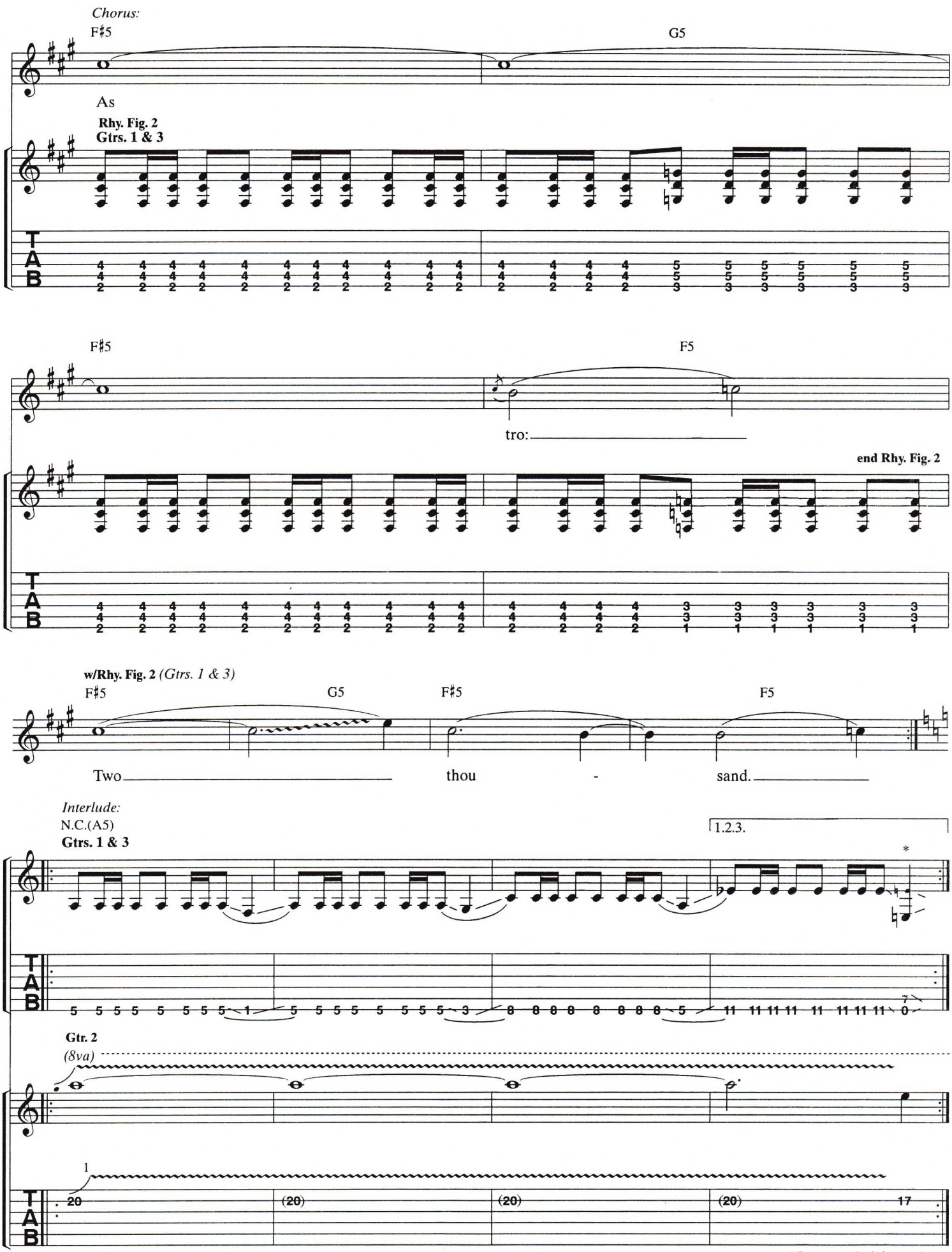
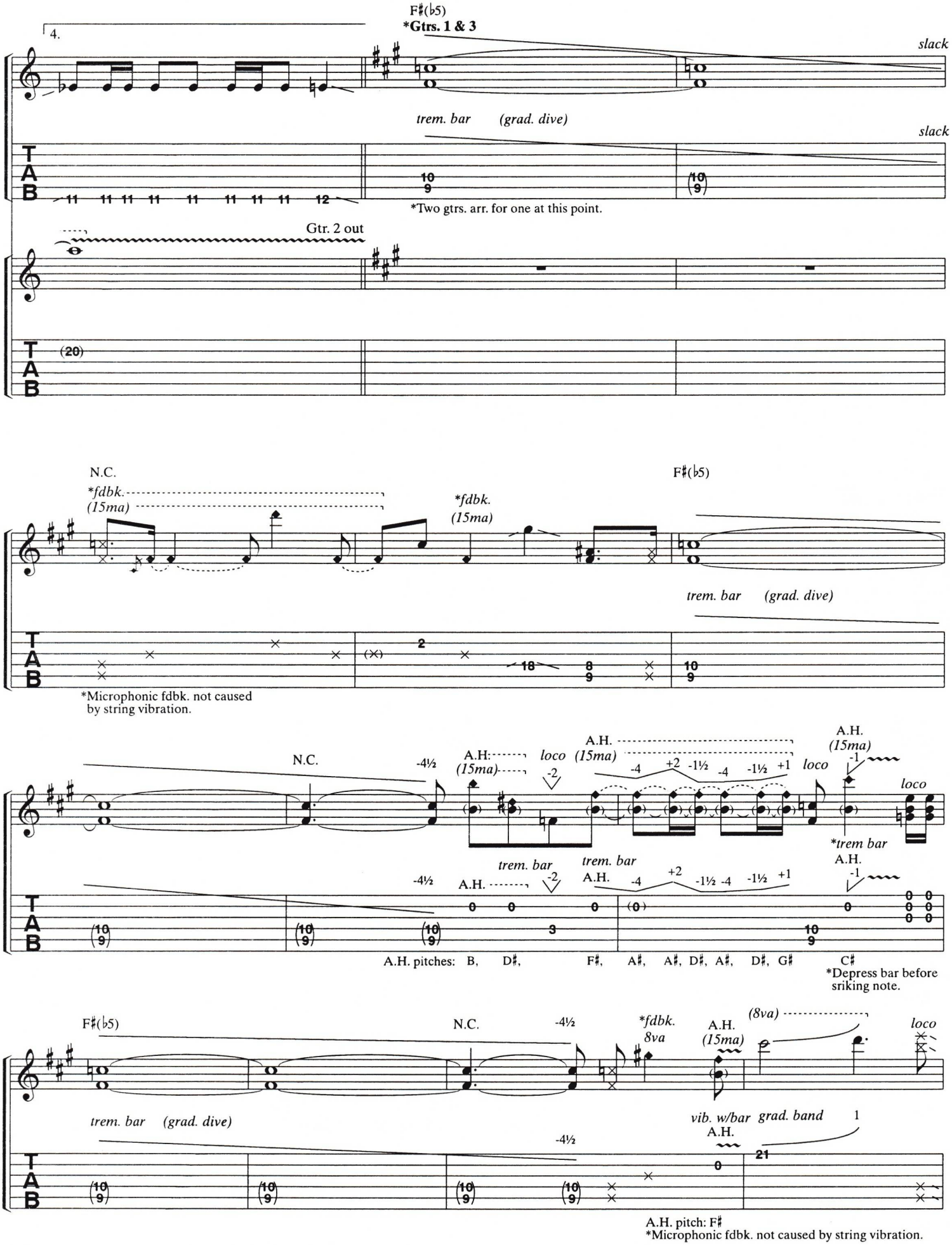

Rhy. Fig. 1
F♯5
Gtrs. 1 & 3
Gm
F♯5
end Rhy. Fig. 1
Em
steady gliss
P.M.
steady gliss
Gtr. 2
fdbk.
(15ma)
-1
*fdbk.
(15ma)
loco
vib. w/bar
trem. bar
steady gliss.
*Microphonic fdbk. not caused by string vibration.

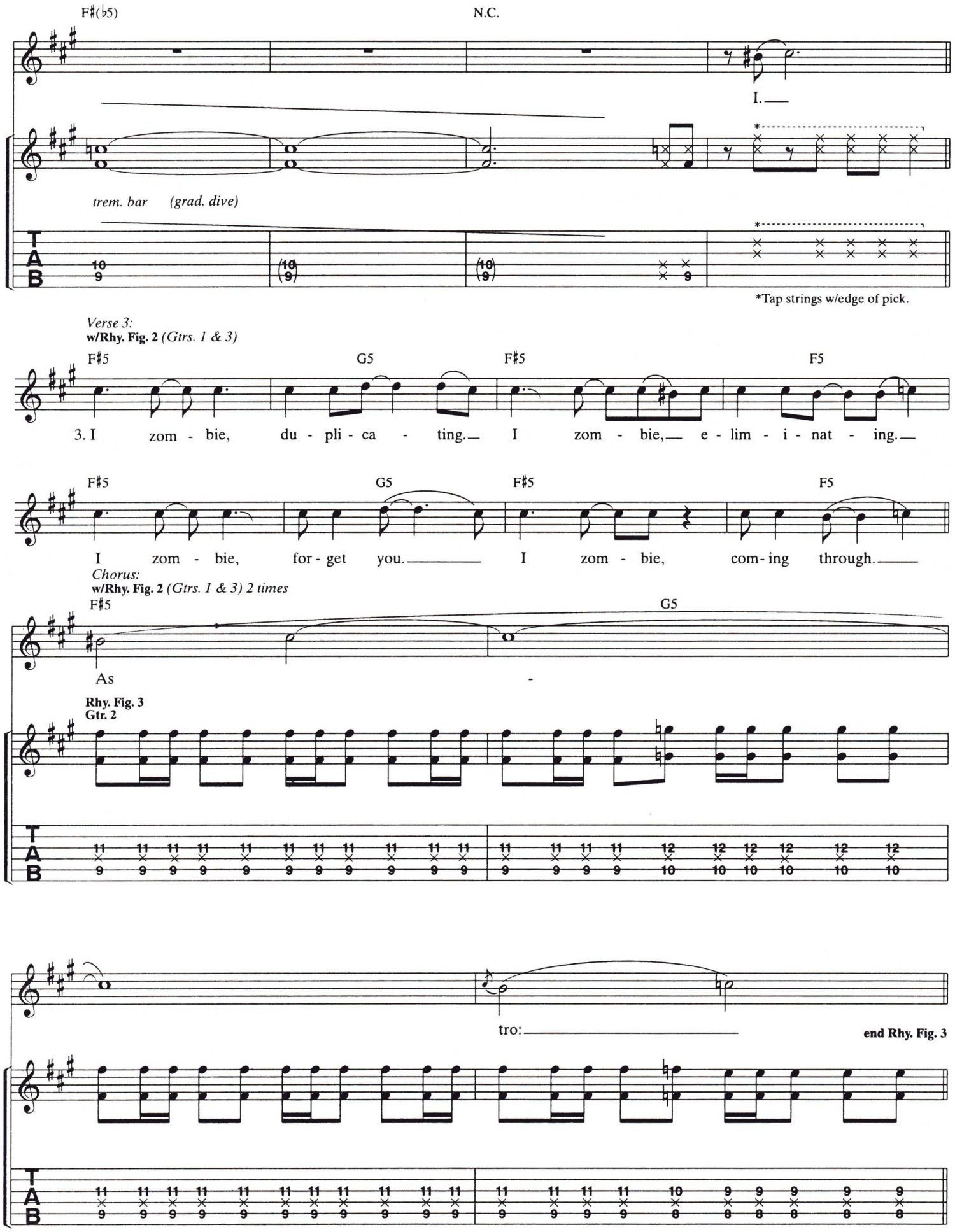

w/Rhy. Fig. 1 (Gtrs. 1&3)
F♯5
Gm
F♯5
Em
I.
Gtr. 2
Harm.
(15ma)
Gtr. 2 out
Harm.

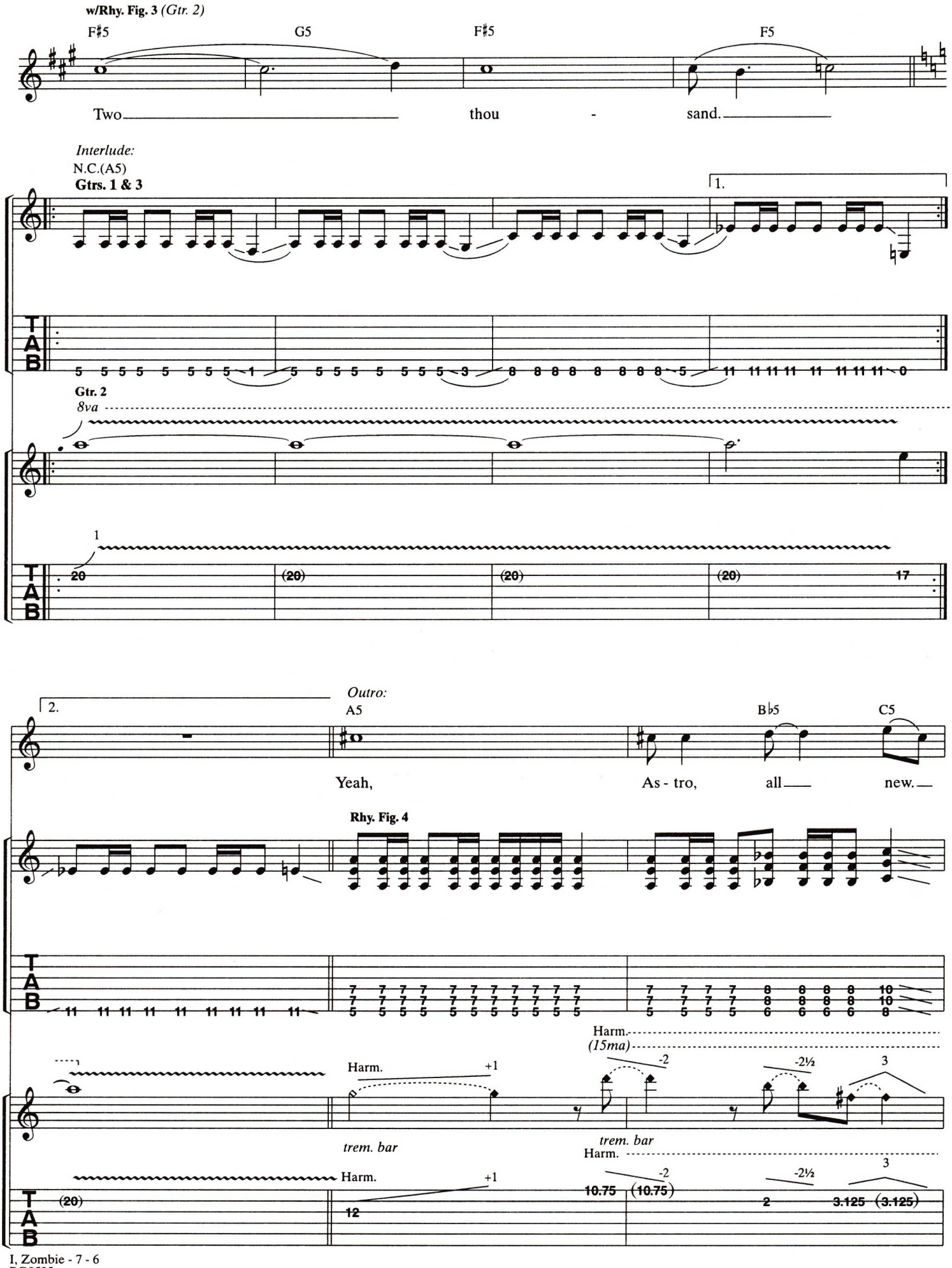

Verse:
w/Rhy. Fig. 1 (Gtrs. 1 & 3) 2 times
F♯5
Gm
F♯5
Em
1. I zom - bie, can - cer rag - ing. I zom - bie, fas - ci - nat - ing.
2. I zom - bie, kill ma - chine. I zom - bie, nev - er seen.
I zom - bie, cru - ci - fy. I zom - bie, do not die.
I zom - bie, nev - er you. I zom - bie, com - ing through.

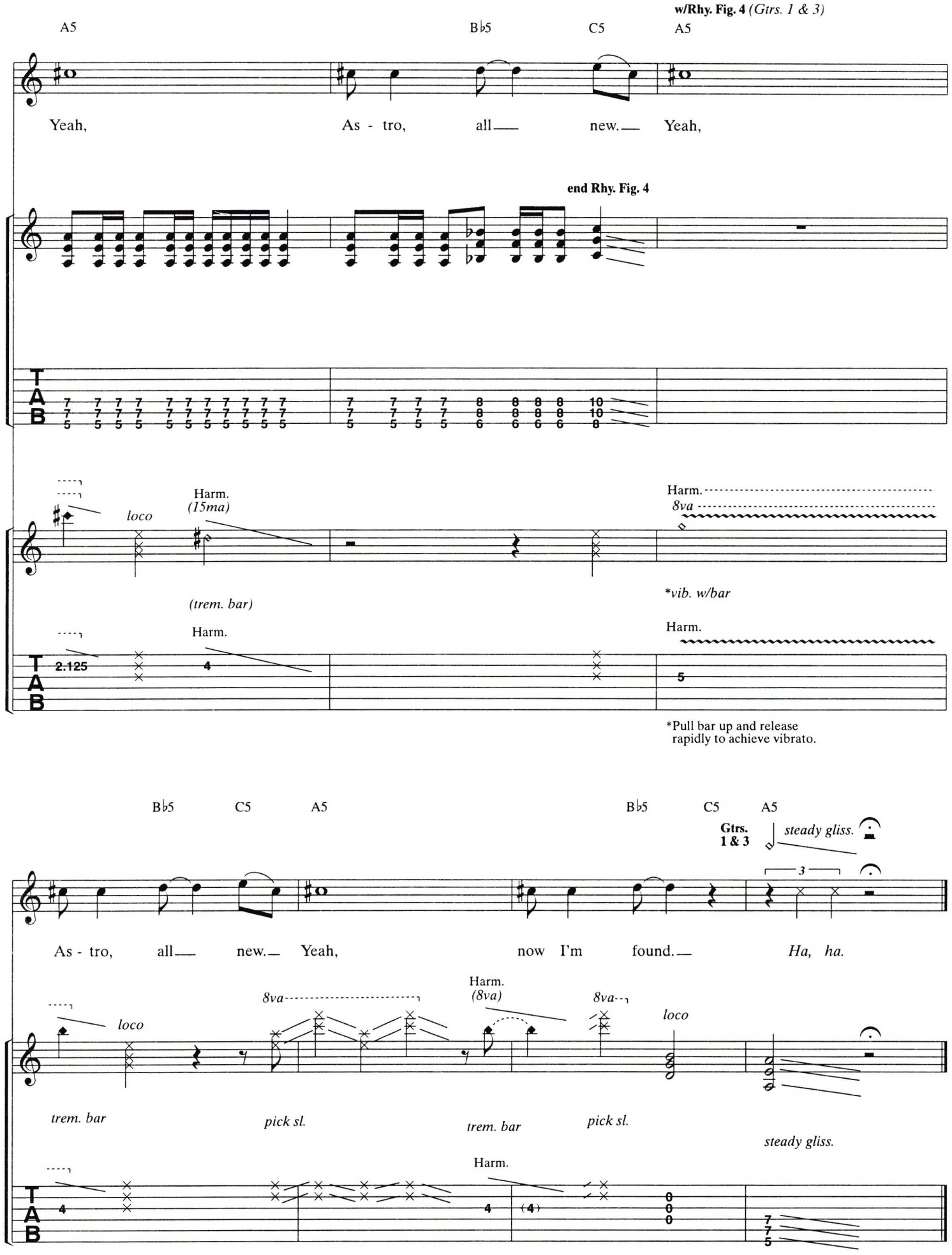


*Cue notes 2nd time only.


4.
F♯(♭5)
*Gtrs. 1 & 3
slack
trem. bar
(grad. dive)
slack
*Two gtrs. arr. for one at this point.
Gtr. 2 out
N.C.
*fdbk.
(15ma)
*fdbk.
(15ma)
F♯(♭5)
trem. bar
(grad. dive)
*Microphonic fdbk. not caused by string vibration.
N.C.
A.H.
(15ma)
loco
A.H.
(15ma)
loco
*trem bar
trem. bar
trem. bar
A.H. pitches: B, D♯, F♯, A♯, A♯, D♯, A♯, D♯, G♯ C♯
*Depress bar before sriking note.
F♯(♭5)
N.C.
*fdbk.
8va
(8va)
loco
trem. bar
(grad. dive)
vib. w/bar
grad. band
A.H.
A.H. pitch: F♯
*Microphonic fdbk. not caused by string vibration.


F♯(♭5)
N.C.
I.
trem. bar
(grad. dive)
*Tap strings w/edge of pick.
Verse 3:
w/Rhy. Fig. 2 (Gtrs. 1 & 3)
F♯5
G5
F♯5
F5
3. I zom - bie, du - pli - ca - ting. I zom - bie, e - lim - i - nat - ing.
F♯5
G5
F♯5
F5
I zom - bie, for - get you. I zom - bie, com - ing through.
Chorus:
w/Rhy. Fig. 2 (Gtrs. 1 & 3) 2 times
F♯5
G5
As -
Rhy. Fig. 3
Gtr. 2
tro:
end Rhy. Fig. 3


w/Rhy. Fig. 3 (Gtr. 2)
F♯5
G5
F♯5
F5
Two thou - sand.
Interlude:
N.C.(A5)
Gtrs. 1 & 3
1.
Gtr. 2
8va
1
2.
Outro:
A5
B♭5
C5
Yeah, As - tro, all new.
Rhy. Fig. 4
Harm.
(15ma)
Harm.
+1
-2
-2½
3
trem. bar
trem. bar
Harm.
Harm.
+1
-2
-2½
3

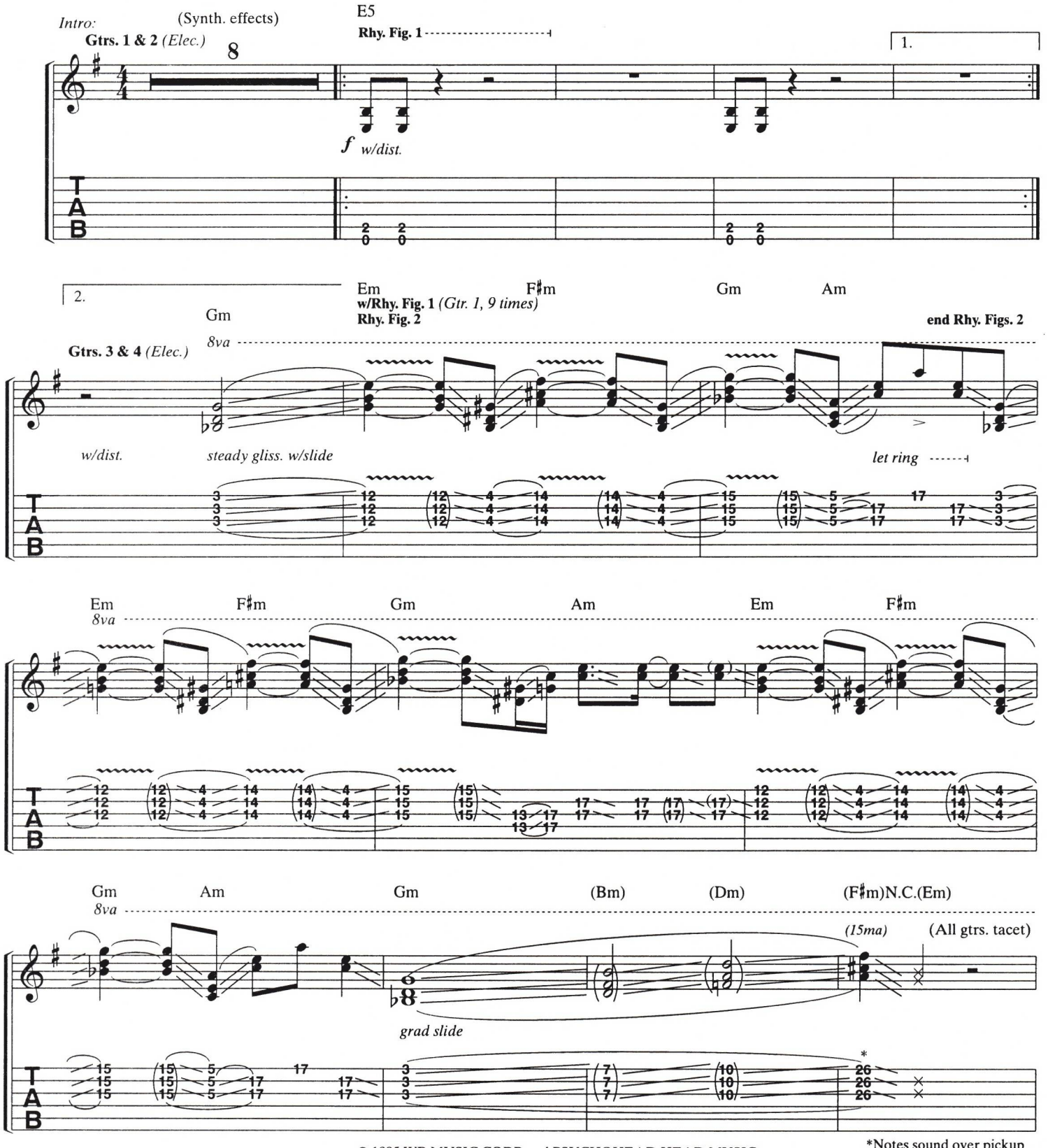

w/Rhy. Fig. 4 (Gtrs. 1 & 3)
A5
B♭5
C5
A5
Yeah,
As - tro,
all
new.
Yeah,
end Rhy. Fig. 4
T
A
B
loco
Harm.
(15ma)
Harm.
8va
*vib. w/bar
(trem. bar)
Harm.
2.125
4
5
*Pull bar up and release rapidly to achieve vibrato.
B♭5
C5
A5
B♭5
C5
A5
Gtrs. 1 & 3
steady gliss.
3
As - tro,
all
new.
Yeah,
now I'm
found.
Ha, ha.
loco
8va
Harm.
(8va)
8va
loco
trem. bar
pick sl.
trem. bar
pick sl.
steady gliss.
Harm.
4
4
(4)
0
0
0
7
7
5

MORE HUMAN THAN HUMAN

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS
and JAY NOEL YUENGER

All gtrs. tune down:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯
All pitches sound a minor 3rd lower than written.

Moderate rock ♩ = 100



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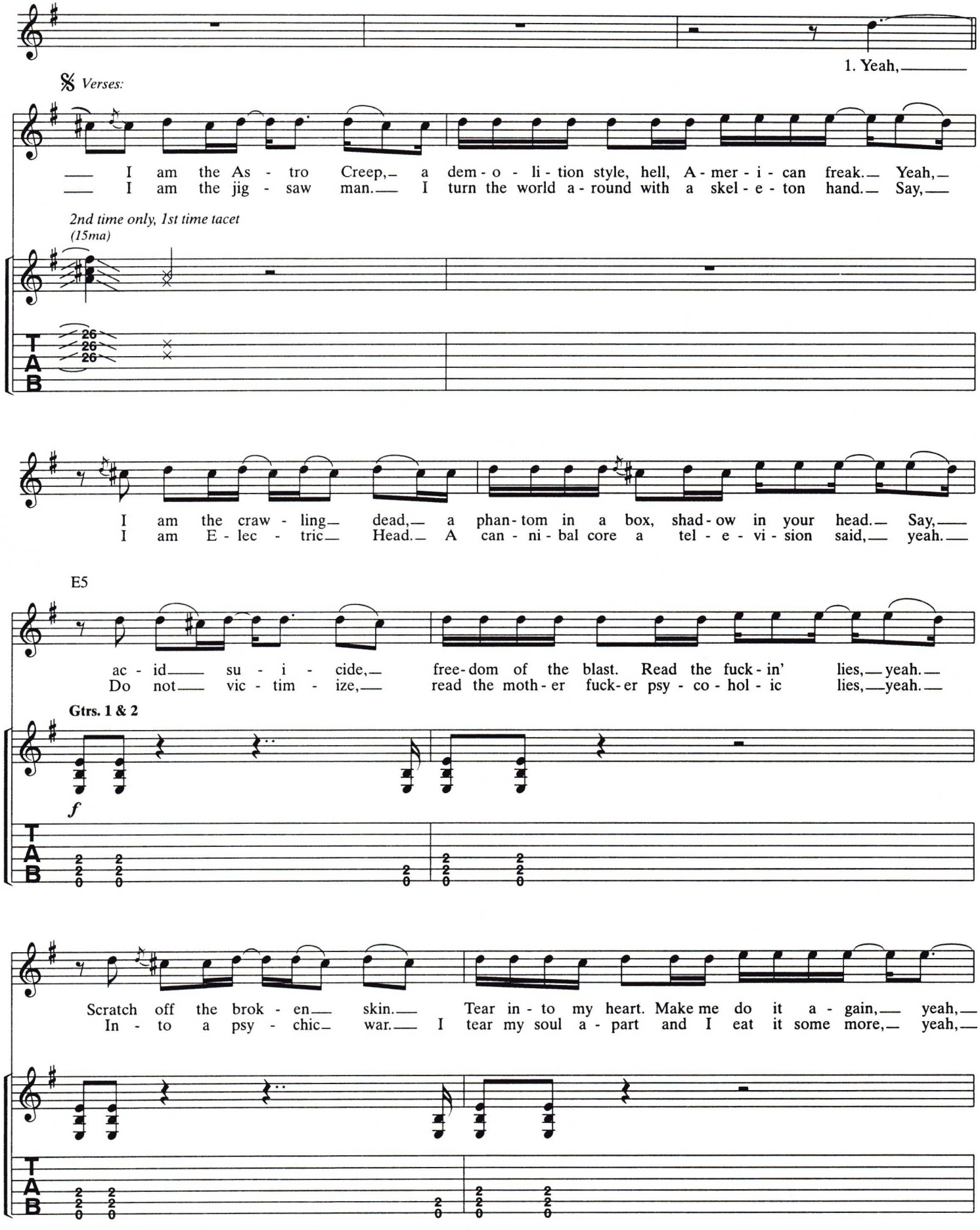
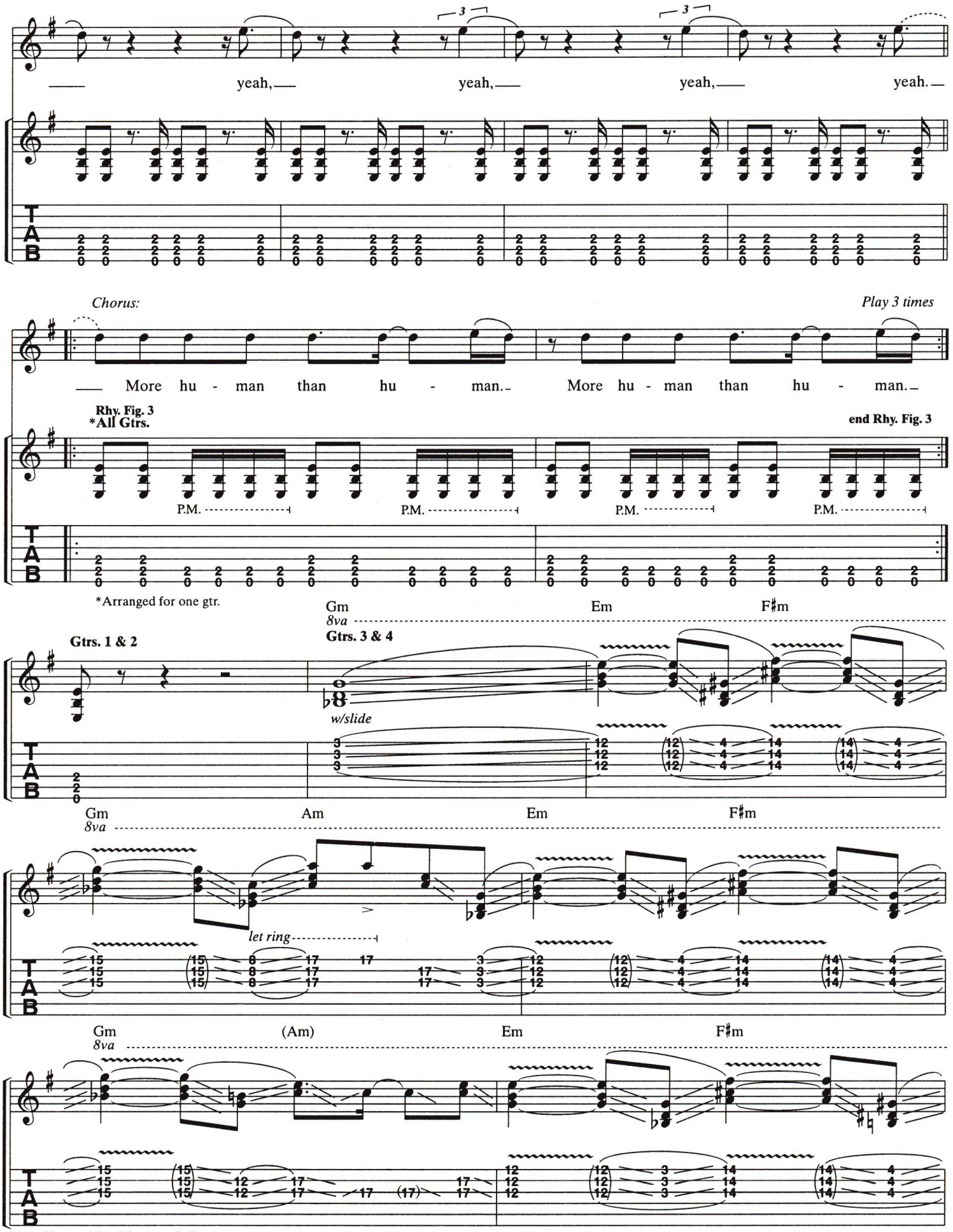
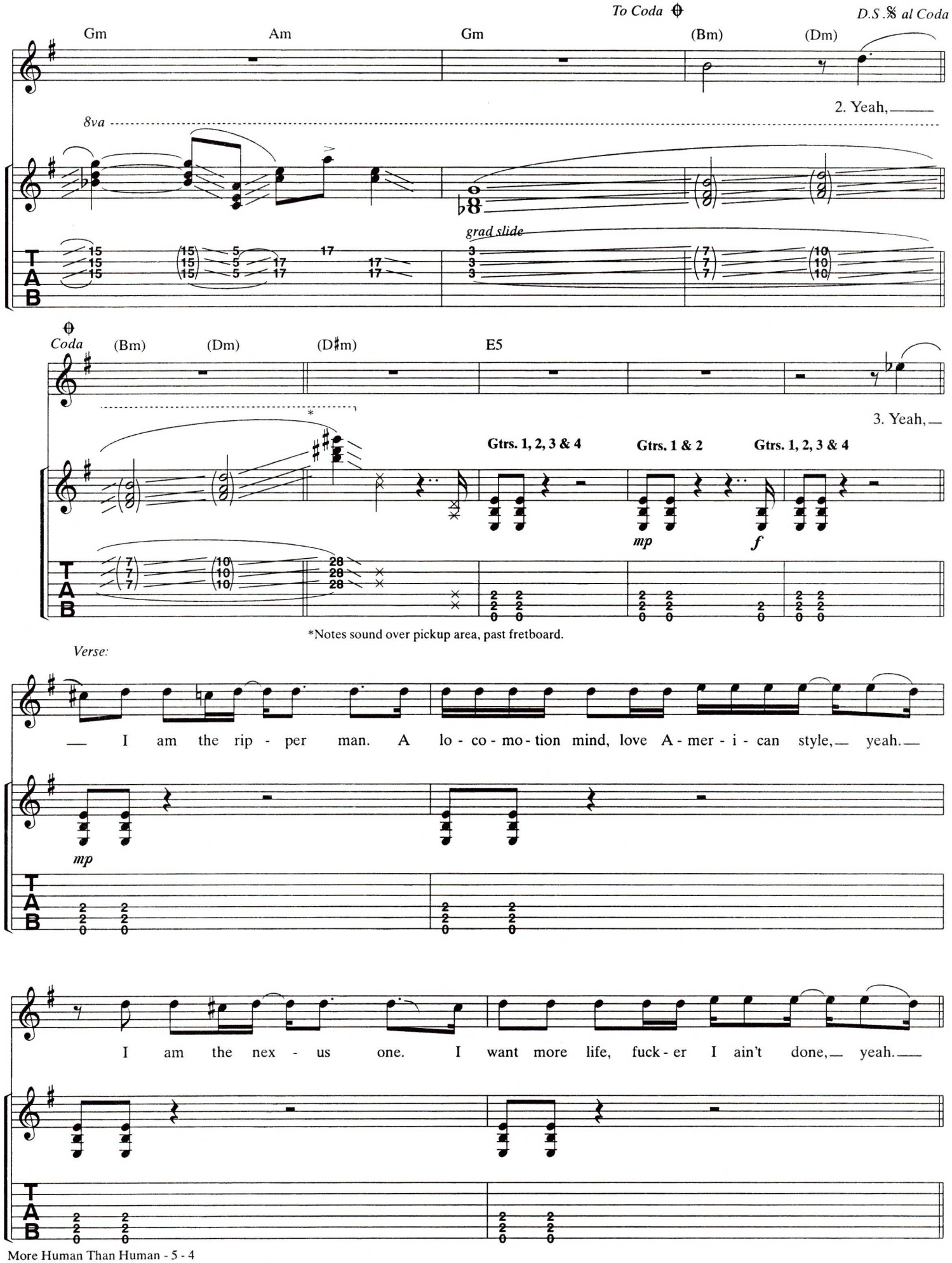
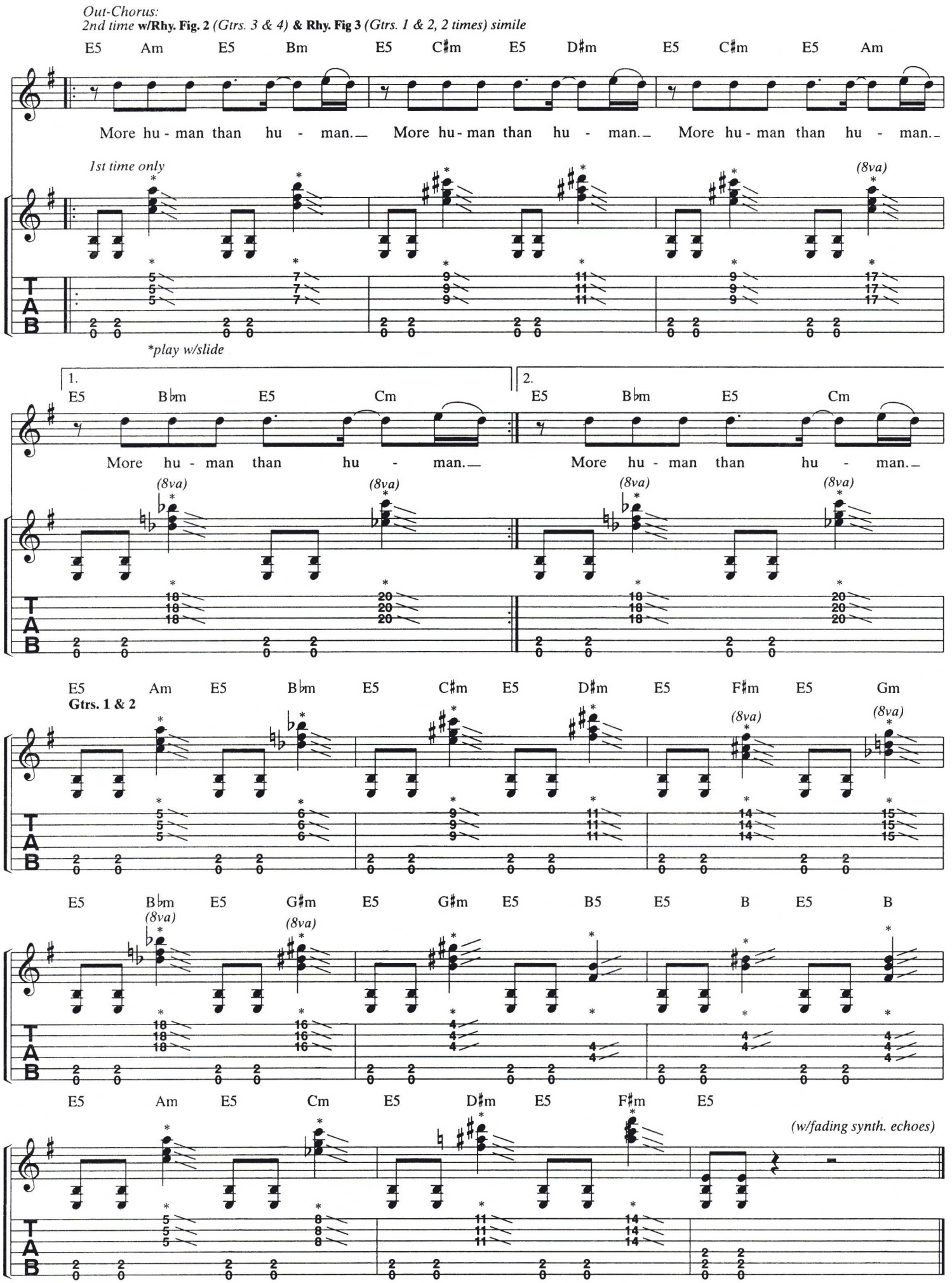
*Notes sound over pickup area, past fretboard.


1. Yeah,
𝄋 Verses:
I am the As - tro Creep, a dem - o - li - tion style, hell, A - mer - i - can freak. Yeah,
I am the jig - saw man. I turn the world a - round with a skel - e - ton hand. Say,
2nd time only, 1st time tacet
(15ma)
26
26
26
T
A
B
I am the craw - ling dead, a phan - tom in a box, shad - ow in your head. Say,
I am E - lec - tric Head. A can - ni - bal core a tel - e - vi - sion said, yeah.
E5
ac - id su - i - cide, free - dom of the blast. Read the fuck - in' lies, yeah.
Do not vic - tim - ize, read the moth - er fuck - er psy - co - hol - ic lies, yeah.
Gtrs. 1 & 2
f
Scratch off the brok - en skin. Tear in - to my heart. Make me do it a - gain, yeah,
In - to a psy - chic war. I tear my soul a - part and I eat it some more, yeah,


yeah, yeah, yeah, yeah.
Chorus:
Play 3 times
More hu - man than hu - man. More hu - man than hu - man.
Rhy. Fig. 3
*All Gtrs.
end Rhy. Fig. 3
P.M.
*Arranged for one gtr.
Gm
Em
F♯m
8va
Gtrs. 1 & 2
Gtrs. 3 & 4
w/slide
Am
let ring
(Am)

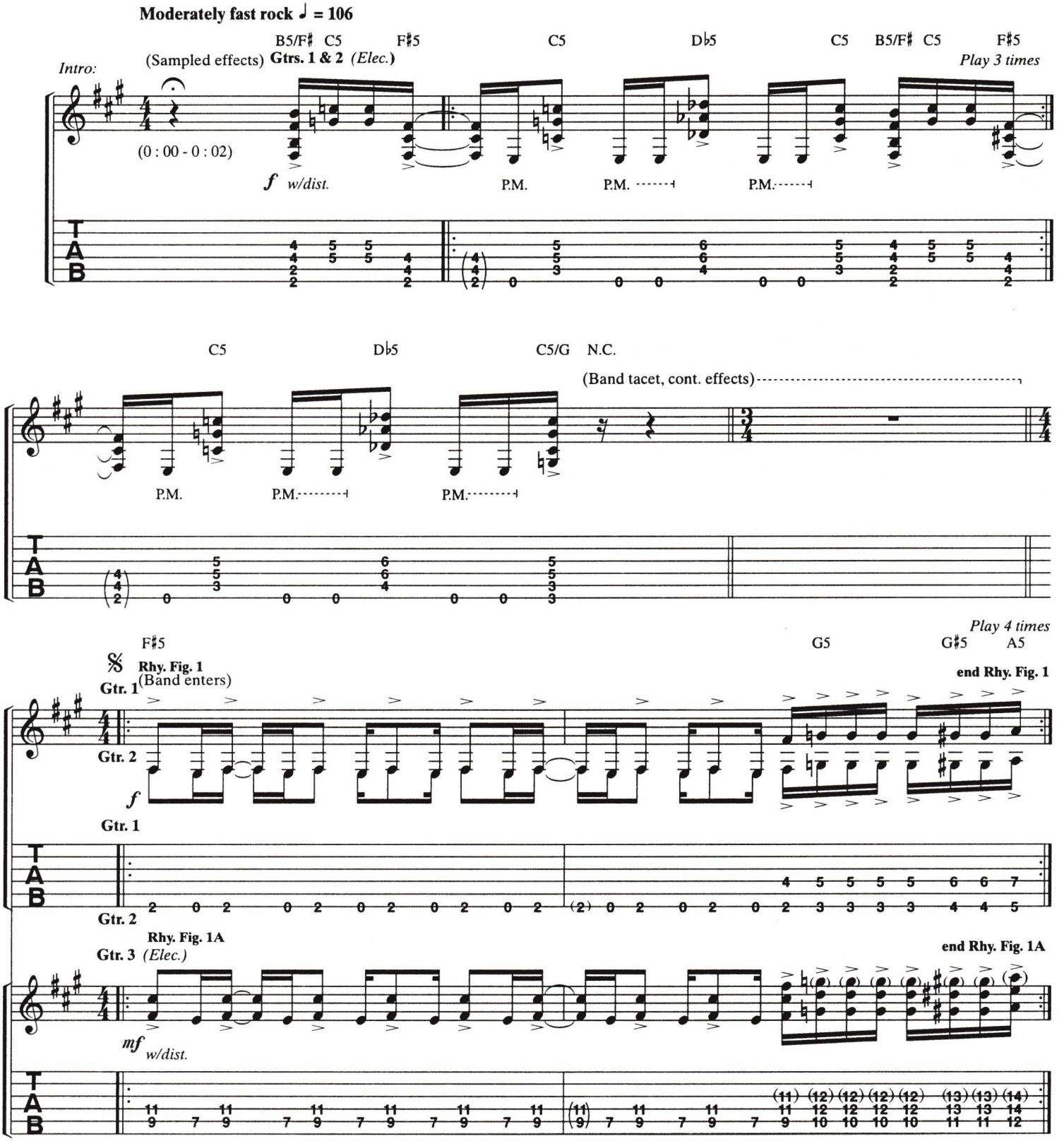

To Coda
D.S. % al Coda
Gm
Am
Gm
(Bm)
(Dm)
2. Yeah,
8va
grad slide
Coda
(Bm)
(Dm)
(D♯m)
E5
3. Yeah,
Gtrs. 1, 2, 3 & 4
Gtrs. 1 & 2
Gtrs. 1, 2, 3 & 4
mp
f
*Notes sound over pickup area, past fretboard.
Verse:
I am the rip - per man. A lo - co - mo - tion mind, love A - mer - i - can style, yeah.
mp
I am the nex - us one. I want more life, fuck - er I ain't done, yeah.


Out-Chorus:
2nd time w/Rhy. Fig. 2 (Gtrs. 3 & 4) & Rhy. Fig 3 (Gtrs. 1 & 2, 2 times) simile
E5 Am E5 Bm E5 C♯m E5 D♯m E5 C♯m E5 Am
More hu - man than hu - man. More hu - man than hu - man. More hu - man than hu - man.
1st time only
(8va)
*play w/slide
1.
2.
E5 B♭m E5 Cm
More hu - man than hu - man.
(8va)
E5 Am E5 B♭m E5 C♯m E5 D♯m E5 F♯m E5 Gm
Gtrs. 1 & 2
E5 B♭m E5 G♯m E5 G♯m E5 B5 E5 B E5 B
E5 Am E5 Cm E5 D♯m E5 F♯m E5
(w/fading synth. echoes)
T
A
B

EL PHANTASMO AND THE CHICKEN-RUN BLAST-O-RAMA

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

All gtrs. tune down:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯
All pitches sound a minor 3rd lower than written.



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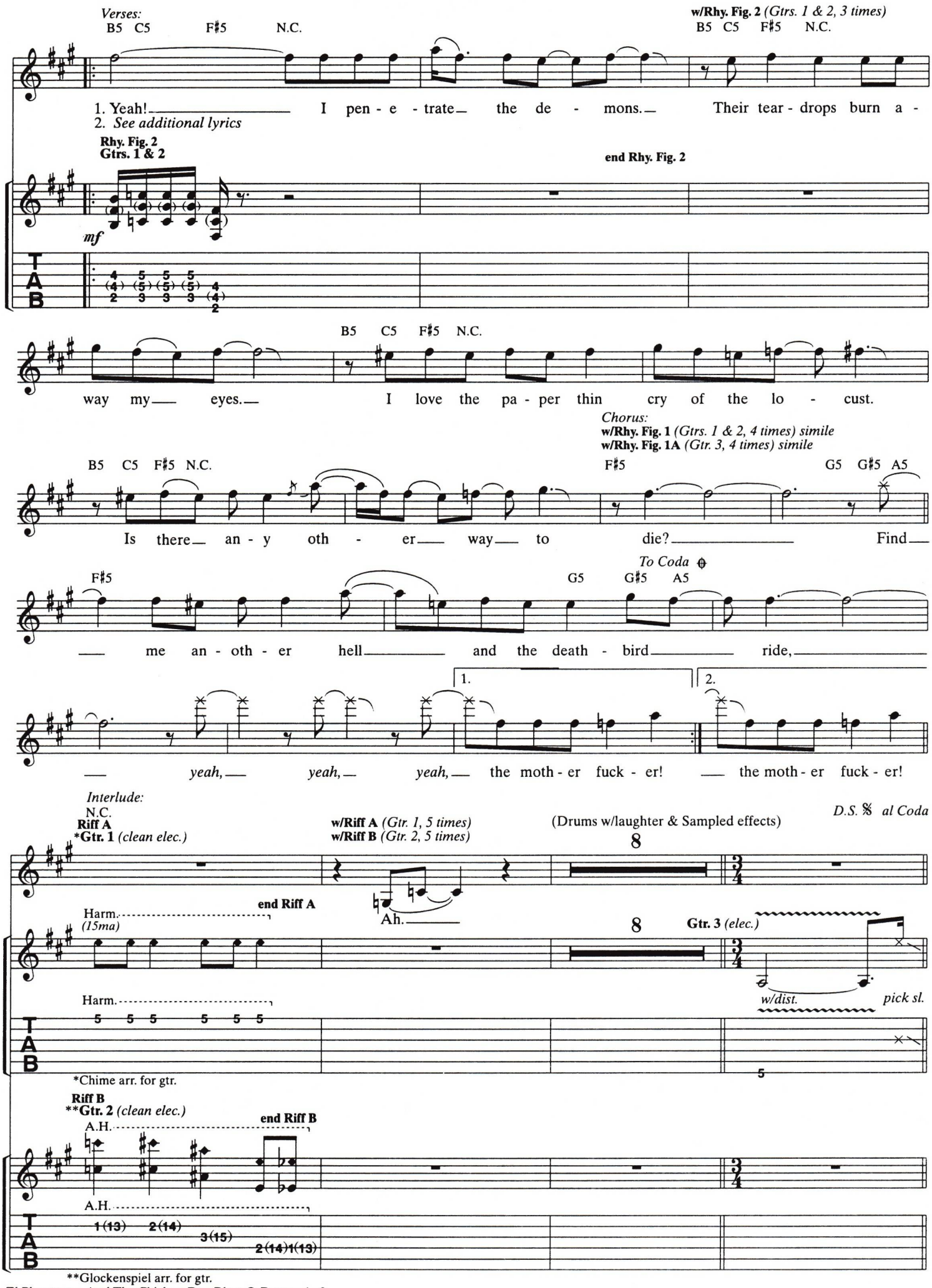
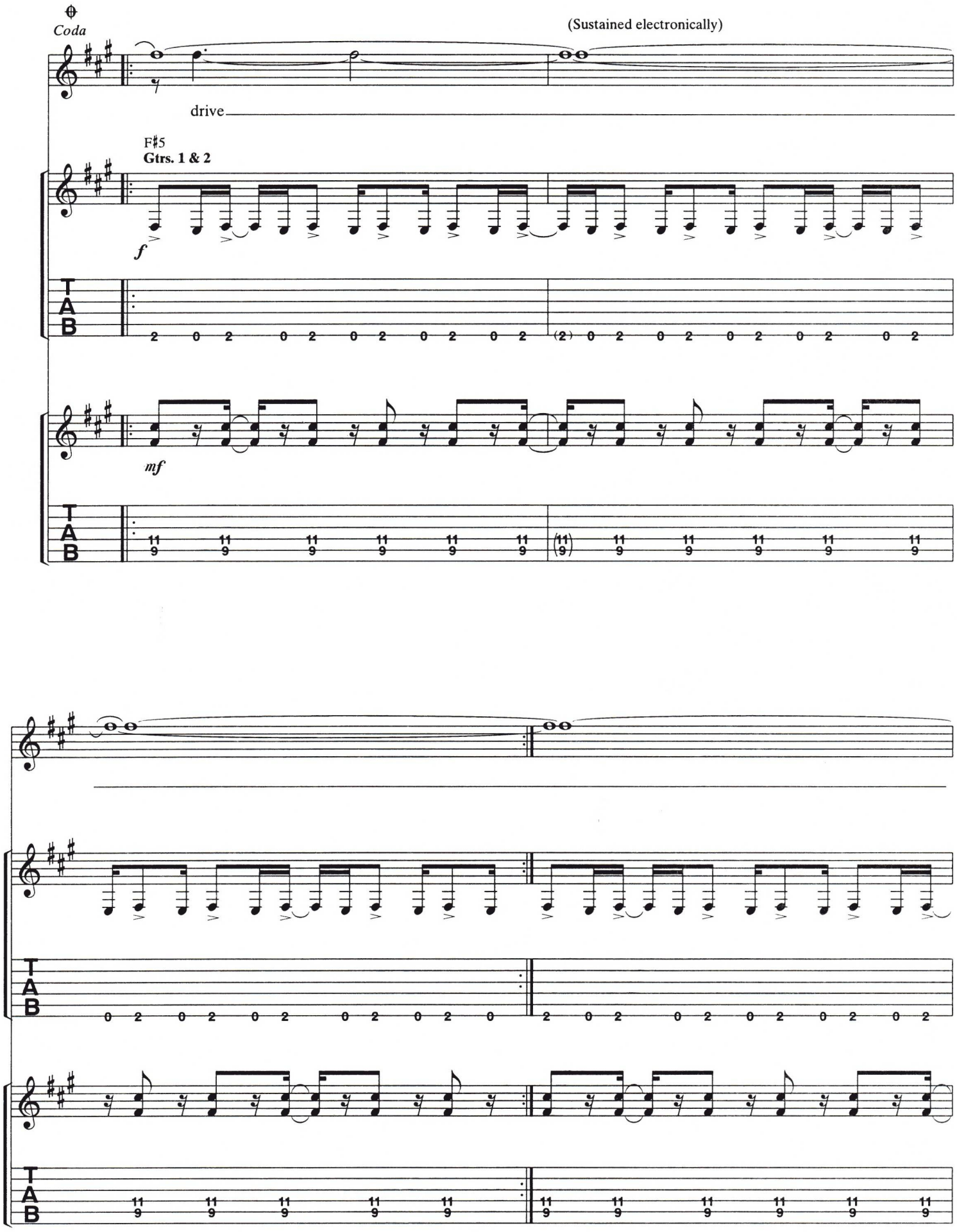
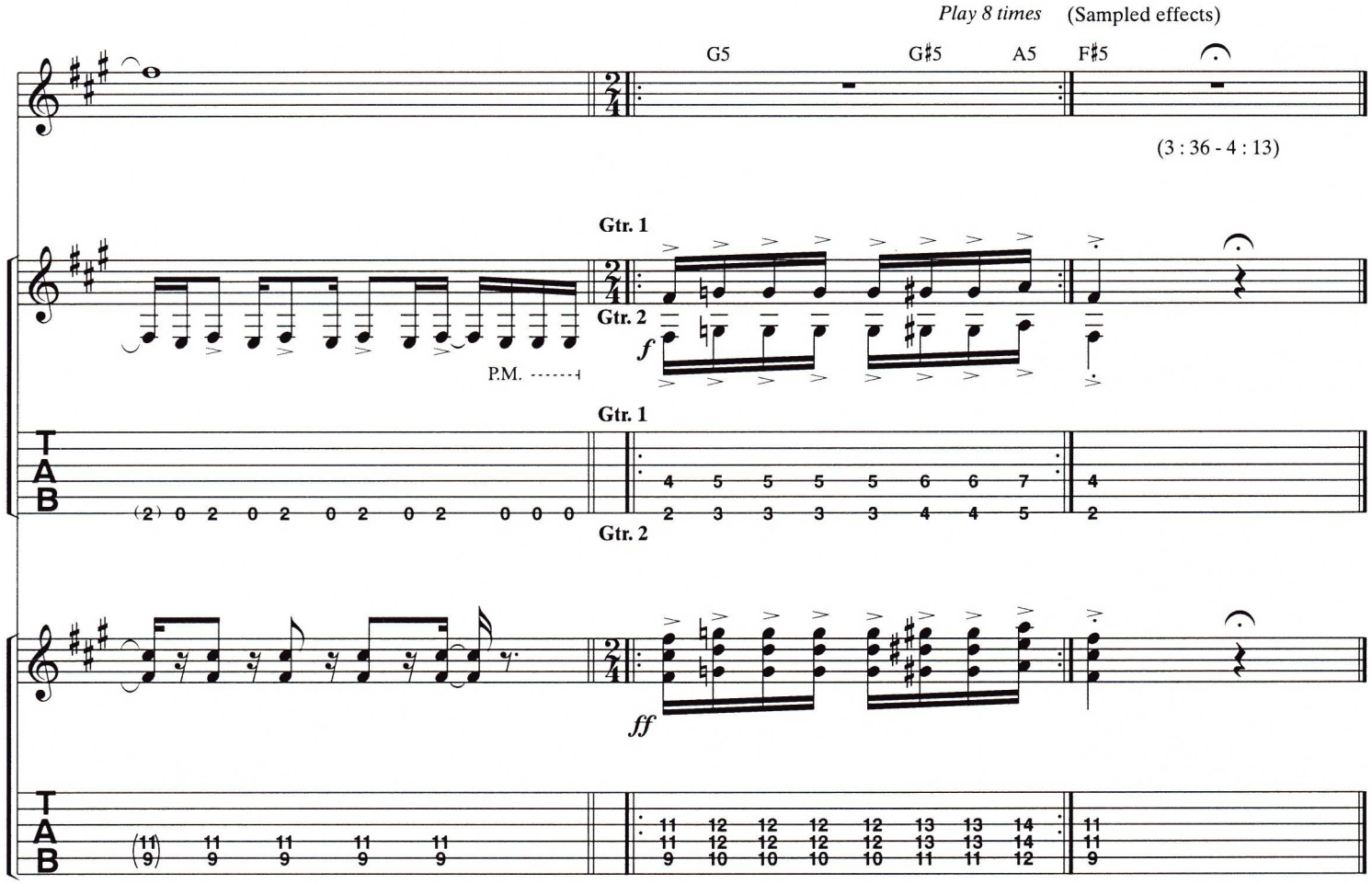

Verses:
B5 C5 F♯5 N.C.
w/Rhy. Fig. 2 (Gtrs. 1 & 2, 3 times)
B5 C5 F♯5 N.C.
1. Yeah! I pen - e - trate the de - mons. Their tear - drops burn a -
2. See additional lyrics
Rhy. Fig. 2
Gtrs. 1 & 2
end Rhy. Fig. 2
mf
T A B
B5 C5 F♯5 N.C.
way my eyes. I love the pa - per thin cry of the lo - cust.
Chorus:
w/Rhy. Fig. 1 (Gtrs. 1 & 2, 4 times) simile
w/Rhy. Fig. 1A (Gtr. 3, 4 times) simile
B5 C5 F♯5 N.C.
F♯5
G5 G♯5 A5
Is there an - y oth - er way to die? Find
To Coda
F♯5
G5 G♯5 A5
me an - oth - er hell and the death - bird ride,
1.
2.
yeah, yeah, yeah, the moth - er fuck - er! the moth - er fuck - er!
Interlude:
N.C.
Riff A
*Gtr. 1 (clean elec.)
w/Riff A (Gtr. 1, 5 times)
w/Riff B (Gtr. 2, 5 times)
(Drums w/laughter & Sampled effects)
D.S. 𝄋 al Coda
8
Harm. (15ma)
end Riff A
Ah.
8
Gtr. 3 (elec.)
w/dist.
pick sl.
Harm.
5 5 5 5 5 5
T A B
*Chime arr. for gtr.
Riff B
**Gtr. 2 (clean elec.)
A.H.
end Riff B
A.H.
1(13) 2(14) 3(15) 2(14)1(13)
T A B
**Glockenspiel arr. for gtr.


Coda
(Sustained electronically)
drive
F♯5
Gtrs. 1 & 2
f
mf
T
A
B



Verse 2:

Yeah! I'm down-drifting slowly.
Going close enough to the sky.
A new world gone slay the devil.
Can you show me a better way to die.
(To Chorus:)

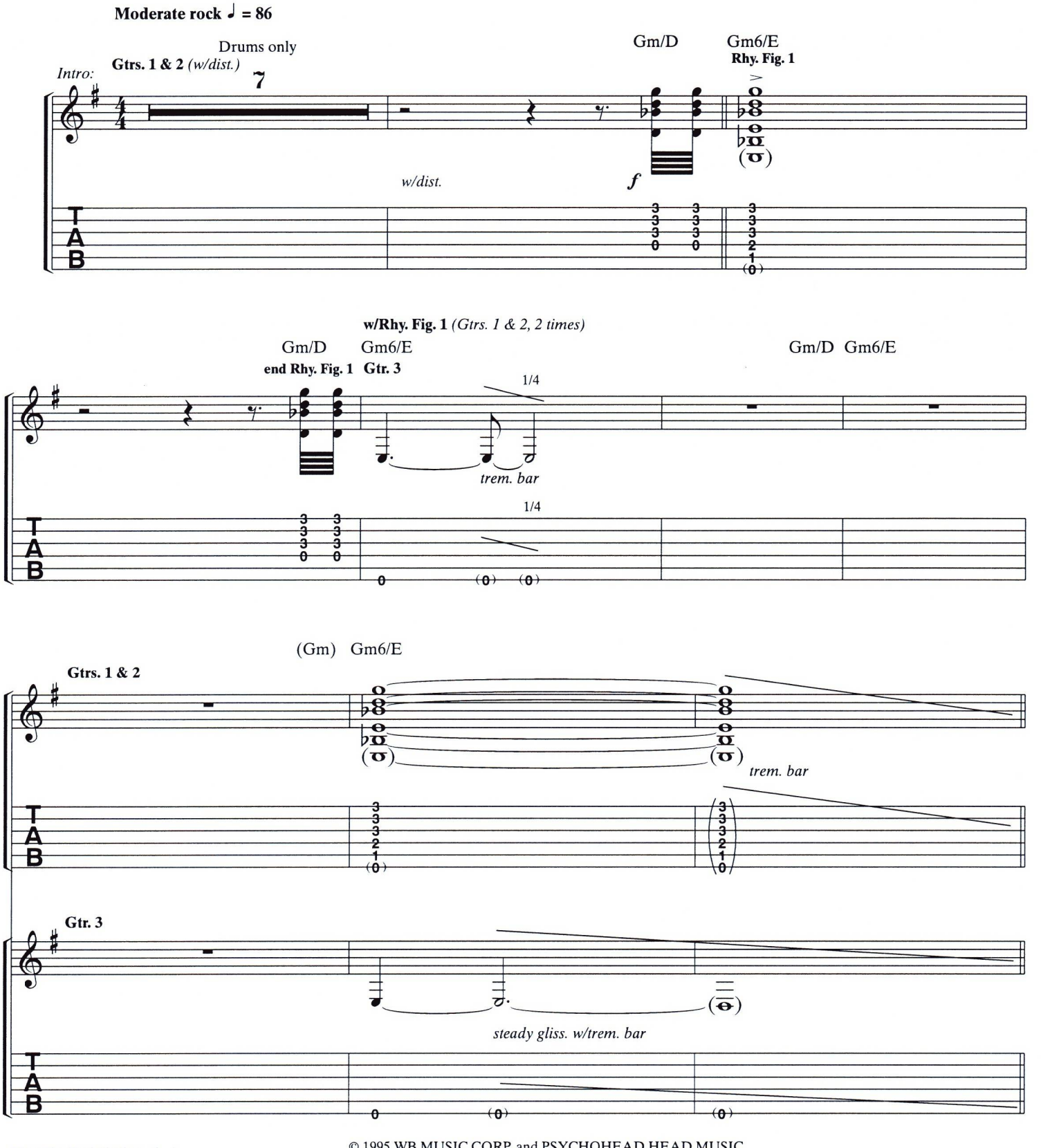
Verse 3:

New livers bang the corpses.
Eat the rain and don't ask why.
I am a plague in an 18-wheeler.
Uh, get behind the wheel, I'm gonna drive.
(To Chorus:)

BLUR THE TECHNICOLOR

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS
and JAY NOEL YUENGER

All gtrs. tune down:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯
All pitches sound a minor 3rd lower than written.



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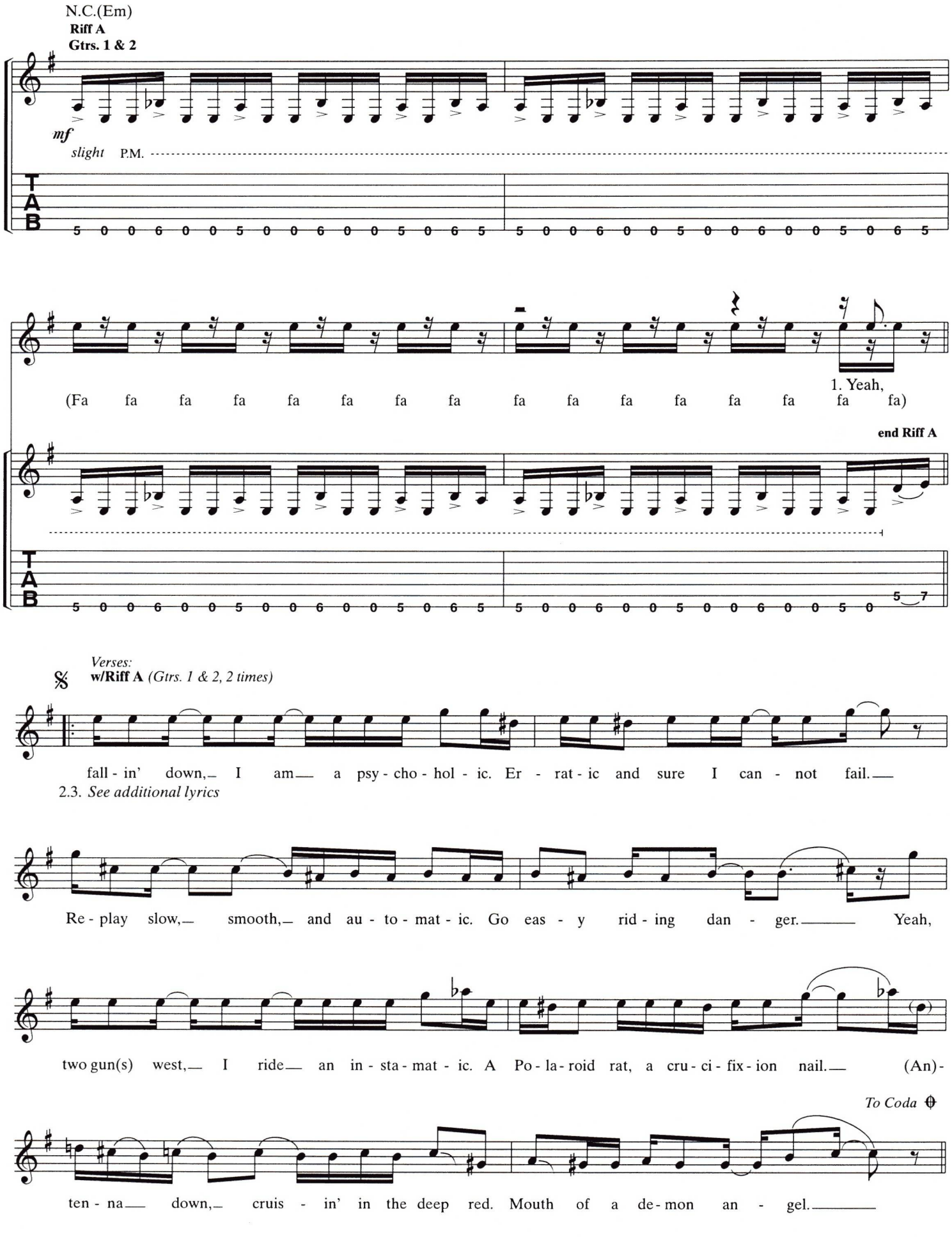
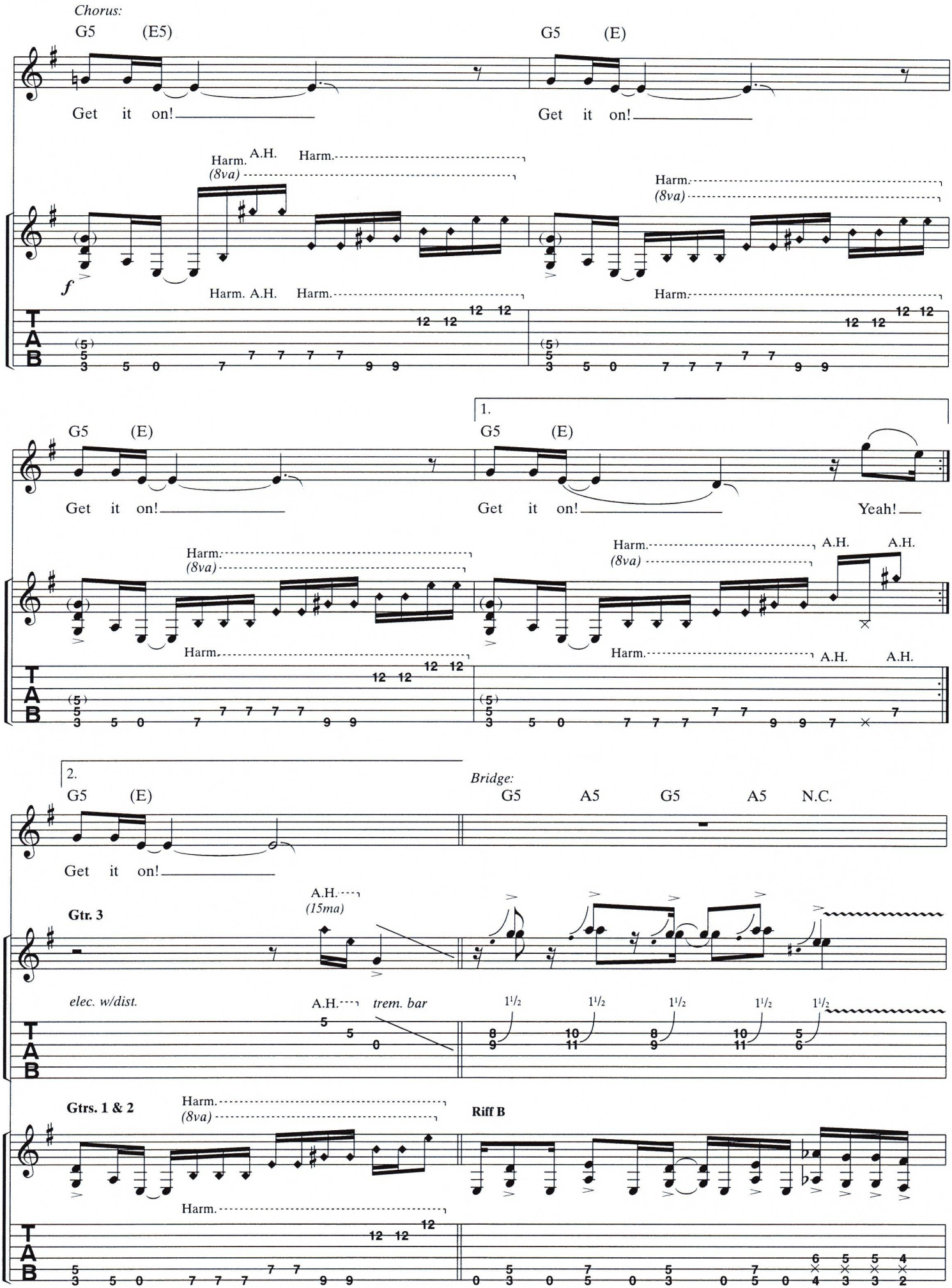
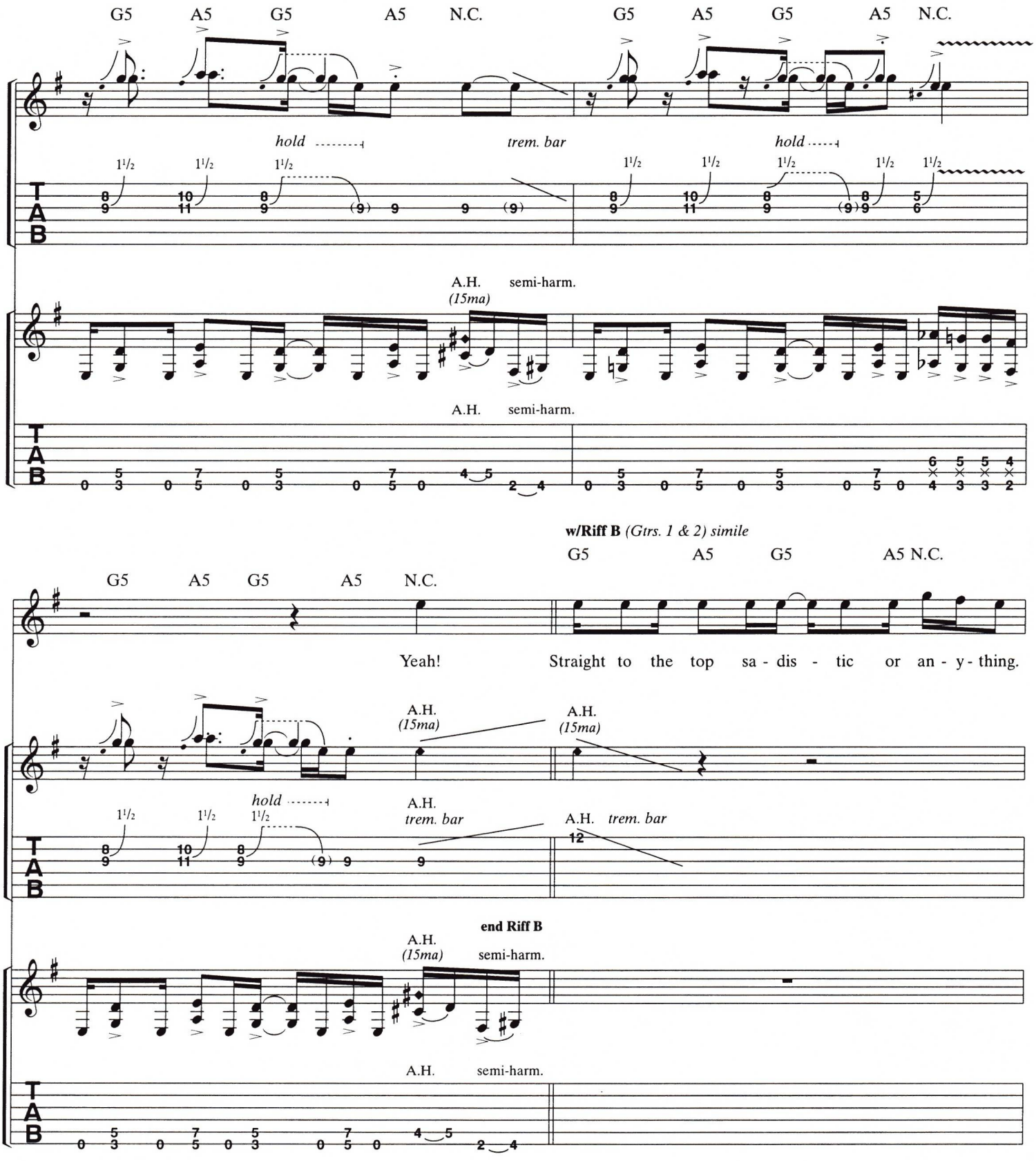
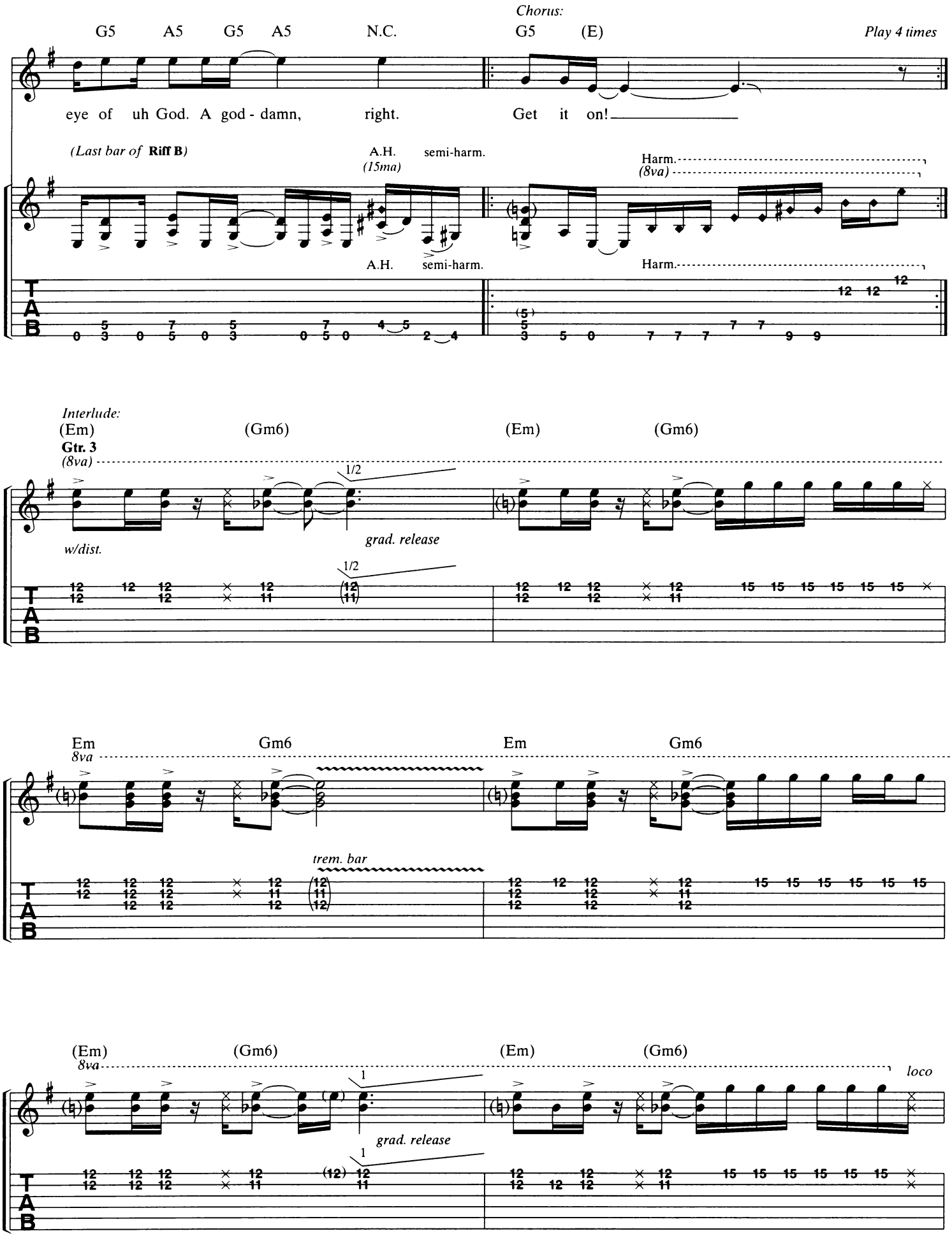
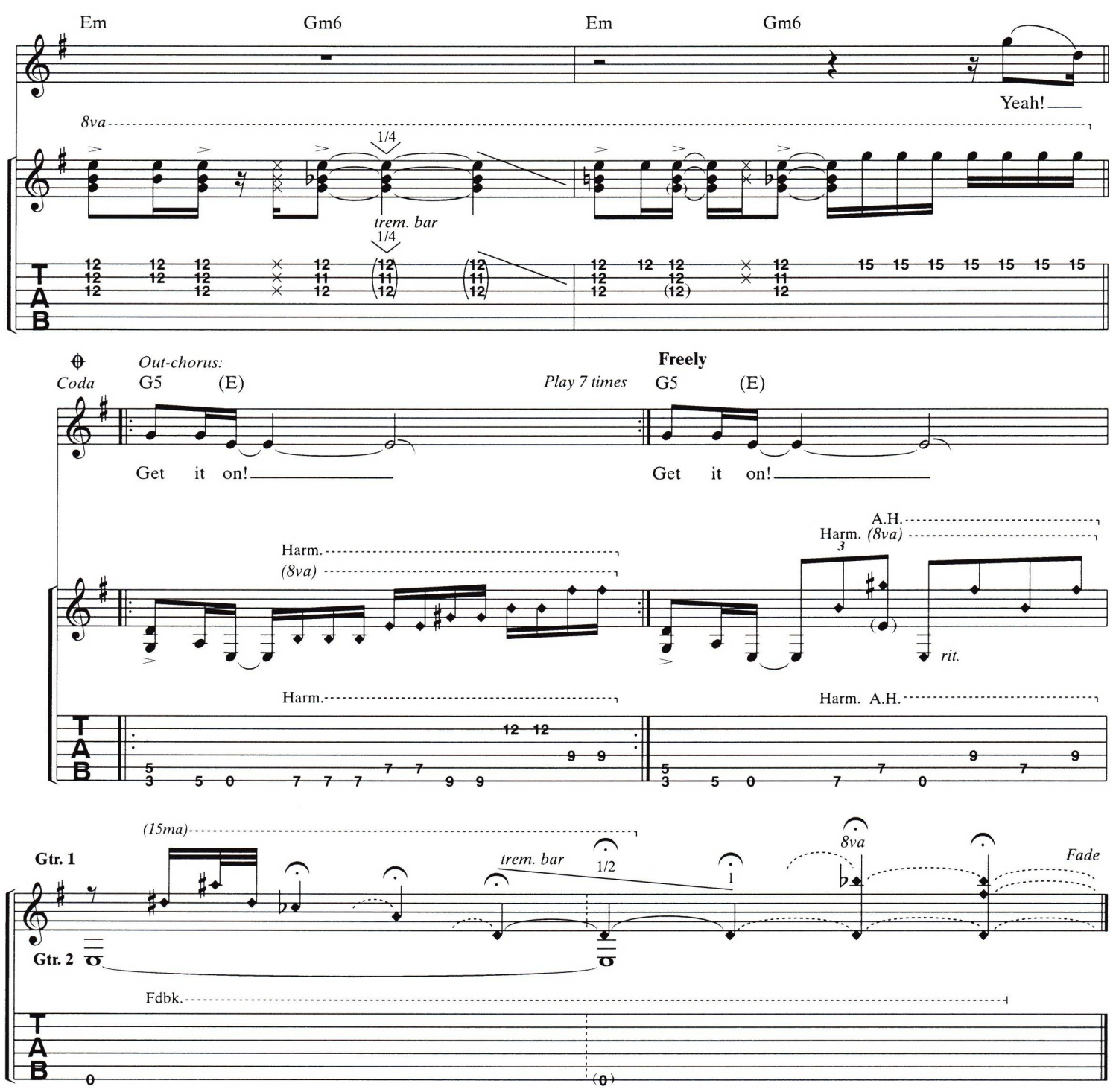

N.C.(Em)
Riff A
Gtrs. 1 & 2
mf
slight P.M.
T
A
B
(Fa fa fa fa fa fa fa fa fa fa fa fa fa fa fa fa)
1. Yeah,
end Riff A
Verses:
w/Riff A (Gtrs. 1 & 2, 2 times)
fall - in' down, I am a psy - cho - hol - ic. Er - rat - ic and sure I can - not fail.
2.3. See additional lyrics
Re - play slow, smooth, and au - to - mat - ic. Go eas - y rid - ing dan - ger. Yeah,
two gun(s) west, I ride an in - sta - mat - ic. A Po - la - roid rat, a cru - ci - fix - ion nail. (An) -
To Coda
ten - na down, cruis - in' in the deep red. Mouth of a de - mon an - gel.


Chorus:
G5 (E5)
G5 (E)
Get it on!
Get it on!
Harm. A.H. Harm.
(8va)
Harm.
(8va)
f
Harm. A.H. Harm.
Harm.
1.
G5 (E)
G5 (E)
Get it on!
Get it on!
Yeah!
Harm.
(8va)
Harm.
Harm.
(8va)
A.H.
A.H.
Harm.
A.H.
A.H.
2.
G5 (E)
Get it on!
Bridge:
G5 A5 G5 A5 N.C.
Gtr. 3
A.H.
(15ma)
elec. w/dist.
A.H.
trem. bar
Gtrs. 1 & 2
Harm.
(8va)
Riff B
Harm.
T
A
B


G5 A5 G5 A5 N.C.
G5 A5 G5 A5 N.C.
hold
trem. bar
hold
A.H. (15ma)
semi-harm.
A.H.
semi-harm.
w/Riff B (Gtrs. 1 & 2) simile
G5 A5 G5 A5 N.C.
G5 A5 G5 A5 N.C.
Yeah!
Straight to the top sa - dis - tic or an - y - thing.
A.H. (15ma)
A.H. (15ma)
hold
A.H. trem. bar
A.H. trem. bar
end Riff B
A.H. (15ma)
semi-harm.
A.H.
semi-harm.
G5 A5 G5 A5 N.C.
G5 A5 G5 A5 N.C.
Ac - id eat the face of the night strip to the bone. Re - lease me vi - o - late


Chorus:
G5 A5 G5 A5 N.C.
G5 (E)
Play 4 times
eye of uh God. A god - damn, right.
Get it on!
(Last bar of Riff B)
A.H. (15ma)
semi-harm.
Harm. (8va)
A.H.
semi-harm.
Harm.
Interlude:
(Em) (Gm6) (Em) (Gm6)
Gtr. 3
(8va)
1/2
w/dist.
grad. release
1/2
Em Gm6 Em Gm6
8va
trem. bar
(Em) (Gm6) (Em) (Gm6)
8va
1
loco
grad. release
1
T
A
B



Verse 2:

Rush of blood burn through my face.
And vicious T-Bird breed on the whore.
Wonder wheel cool and hellamatic.
Go easy riding danger.
Yeah - shadowplay, I blur the technicolor.
Stain a holy bed - a diamond way.
Blackened core clear fuk-o-matic.
Mouth of a demon angel.
(To Chorus:)

Verse 3:

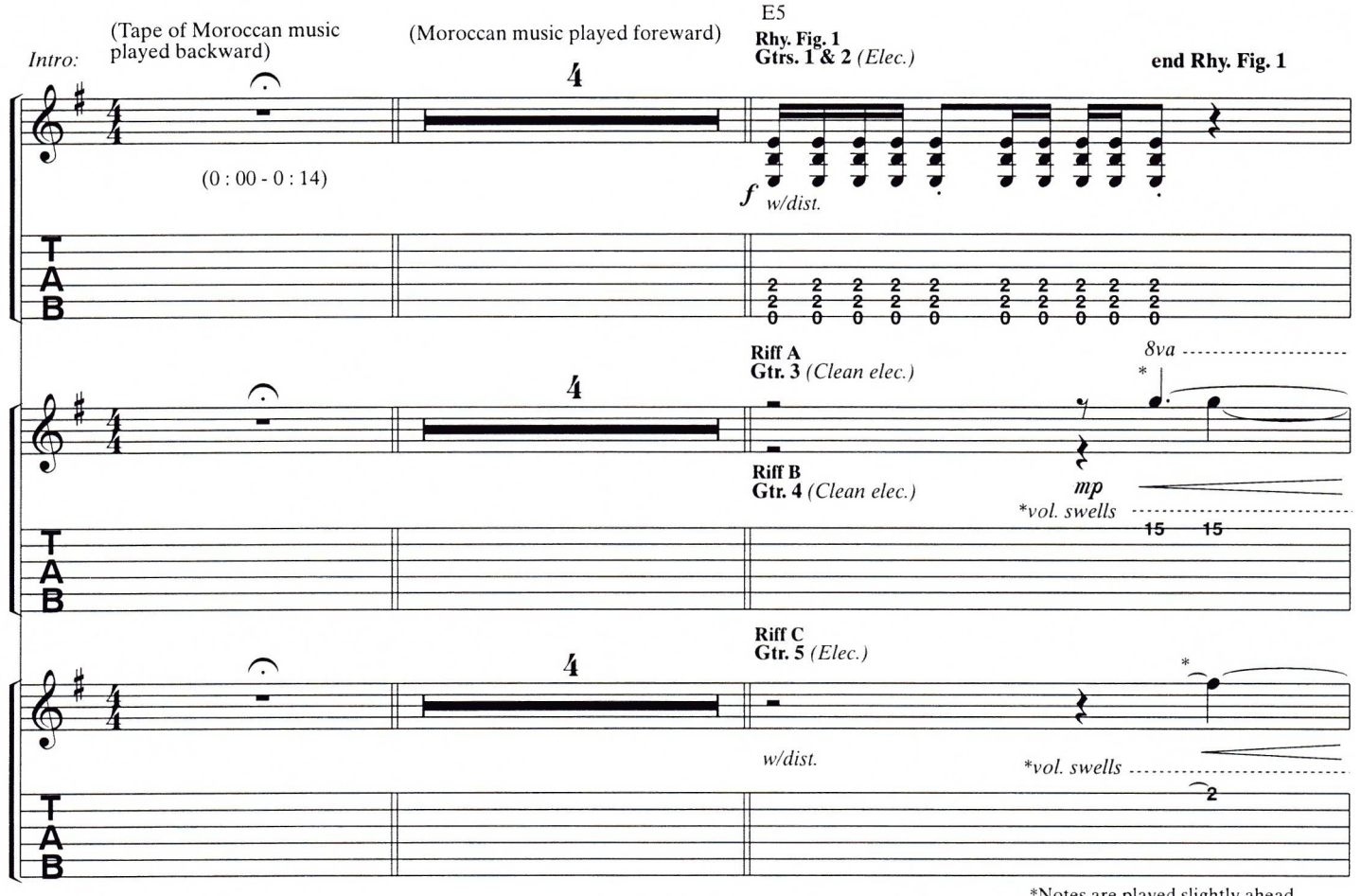
Fallin' down, I am a psychoholic.
Erratic and sure I cannot fail.
Sit them there and sink into the deep red.
E-Z riding danger.
Shadowplay, I blur the technicolor.
Keep 'em running-go-demolition way.
Going down deep into a hole
Calle love of a demon angel.
(To Chorus:)

BLOOD, MILK AND SKY

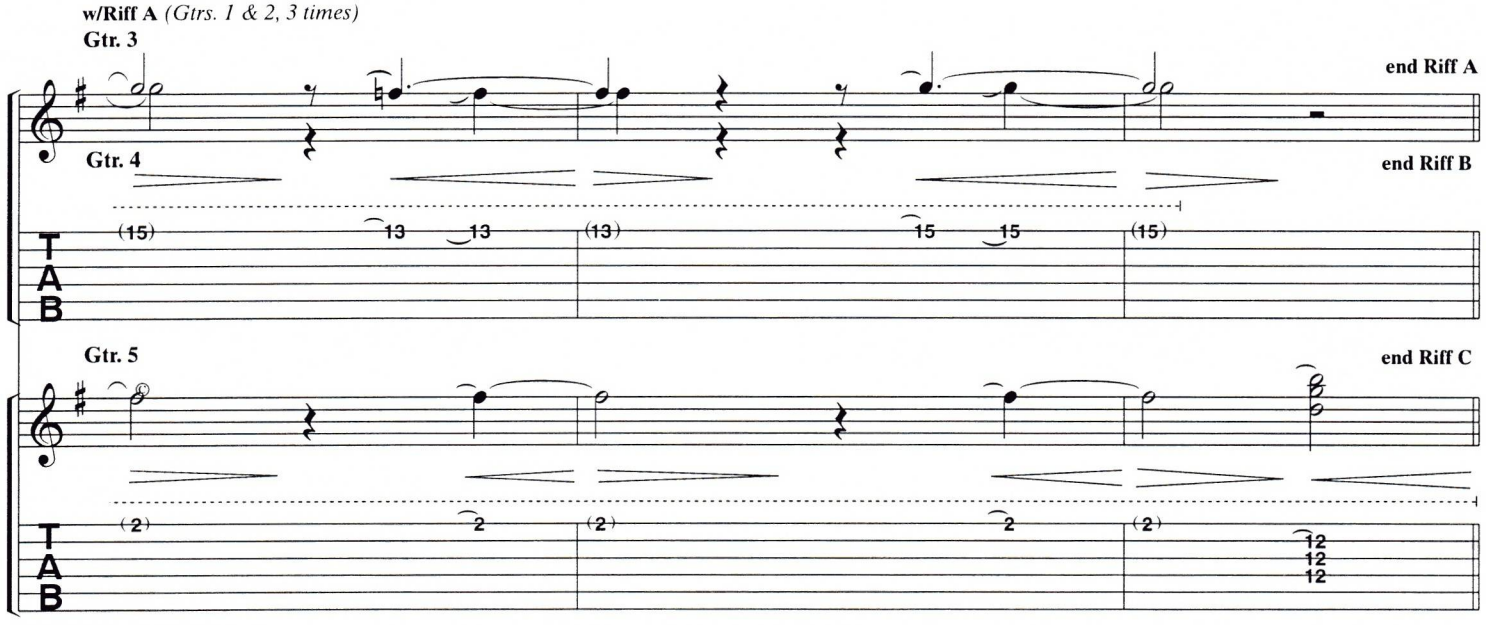
All gtrs. tune down:
⑥=C♯ ③=E
⑤=F♯ ②=G♯
④=B ①=C♯
All pitches sound a minor 3rd lower than written.

Words and Music by
ROB ZOMBIE, SEAN REYNOLDS,
JAY NOEL YUENGER and JOHN TEMPESTA

Moderately slow rock ♩ = 69



*Notes are played slightly ahead of the beat, just before beginning vol. swell with volume control.



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Verses:
w/Rhy. Fig. 1 *(Gtrs. 1 & 2, 4 times)*
w/Riff A *(Gtr. 3)*
w/Riff B *(Gtr. 4)*
w/Riff C *(Gtr. 5)*

1. The si - ren sings a lone - ly song of all the wants and hun - gers.
2.3. *See additional lyrics*

The lust of love, a brute de - sire. The ledge of life goes un - der.

Di - vide the dream in - to flesh ka - lei - do - scope and can - dle eyes.

To Coda

Emp - ty winds - scape on the soul. But nev - er stop to re - al - ize.

Gtrs. 1 & 2

G5 E5 G5 G♯5 E5 G5 E5 G5

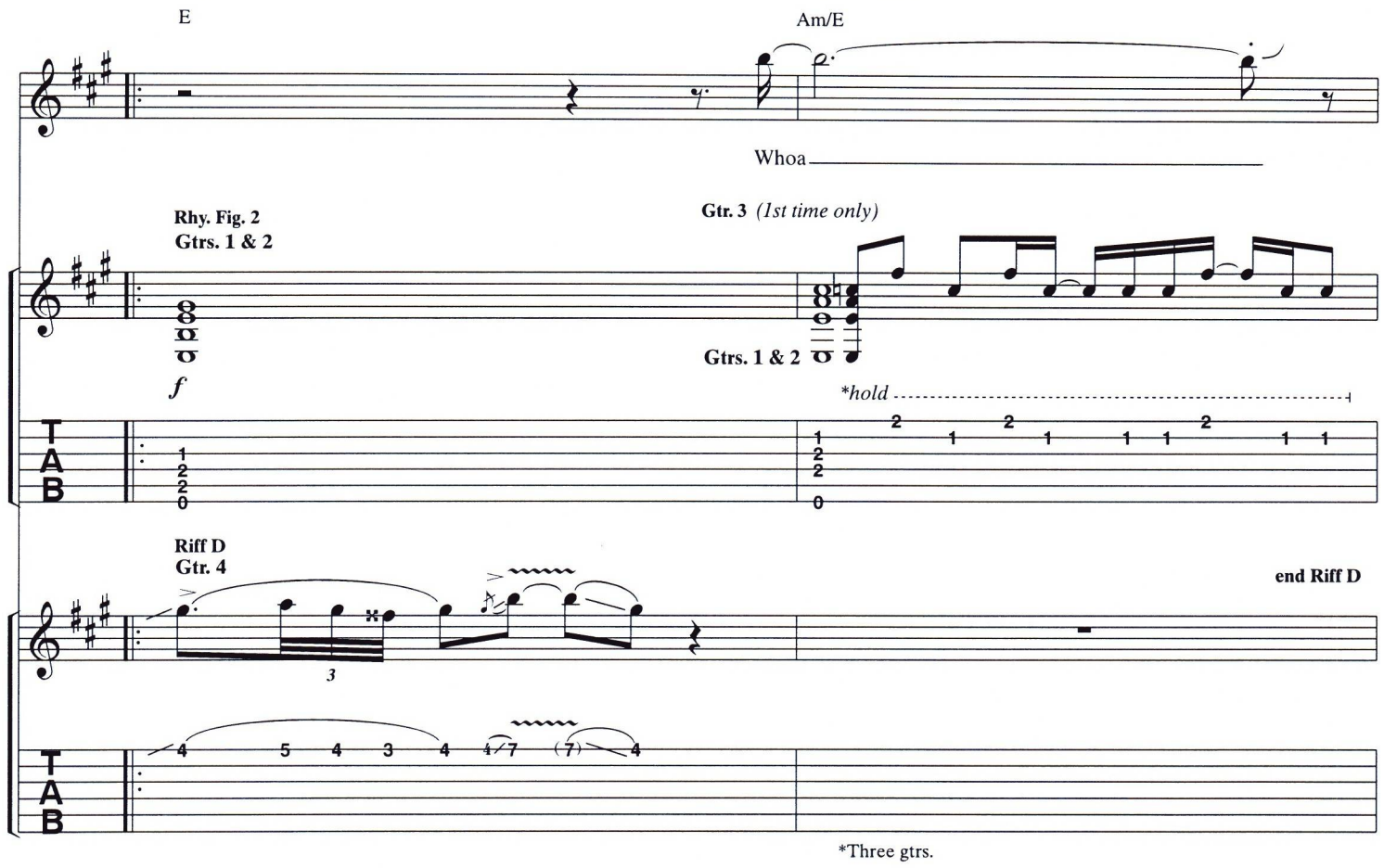
f

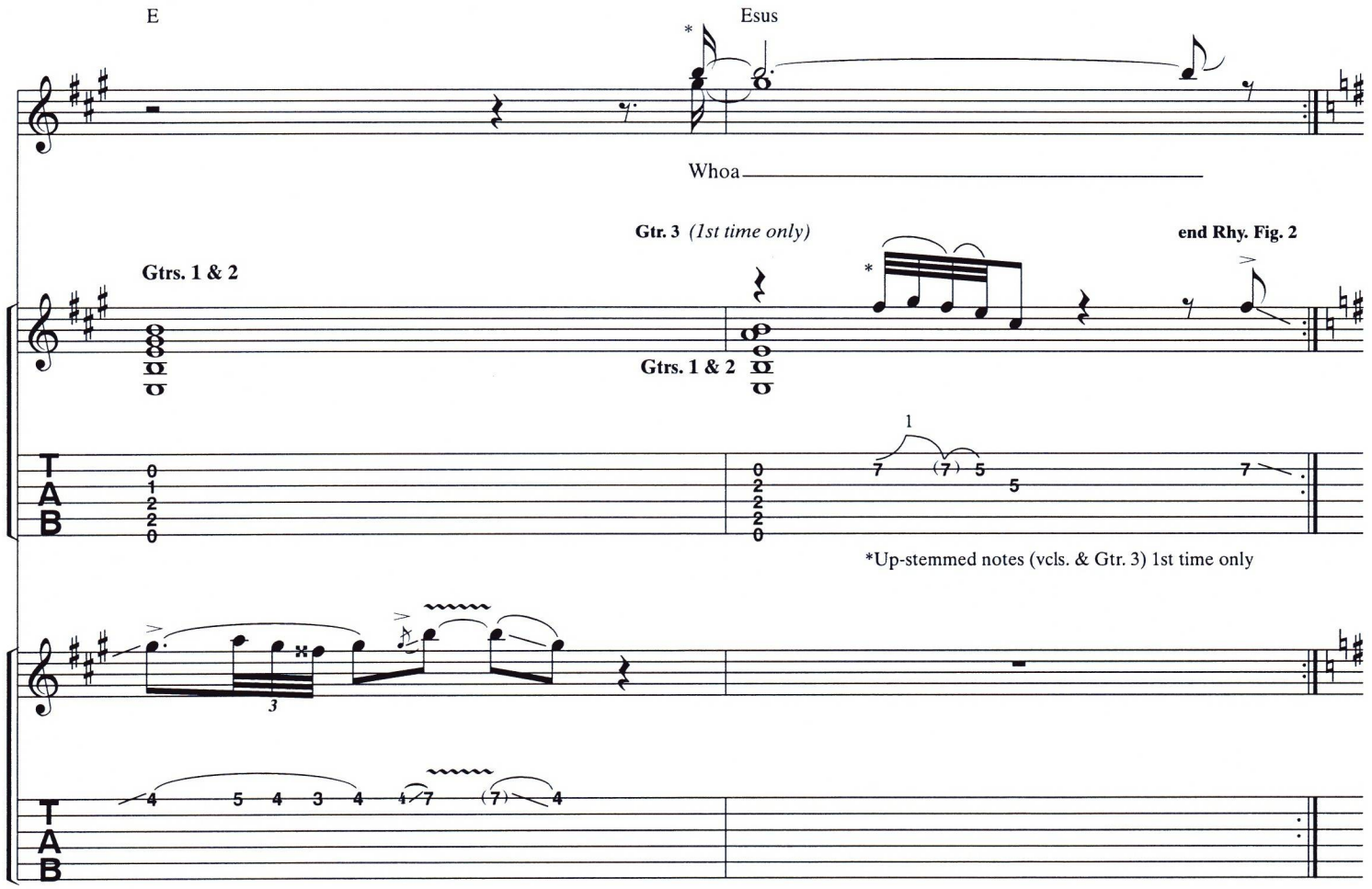
P.M. P.M.

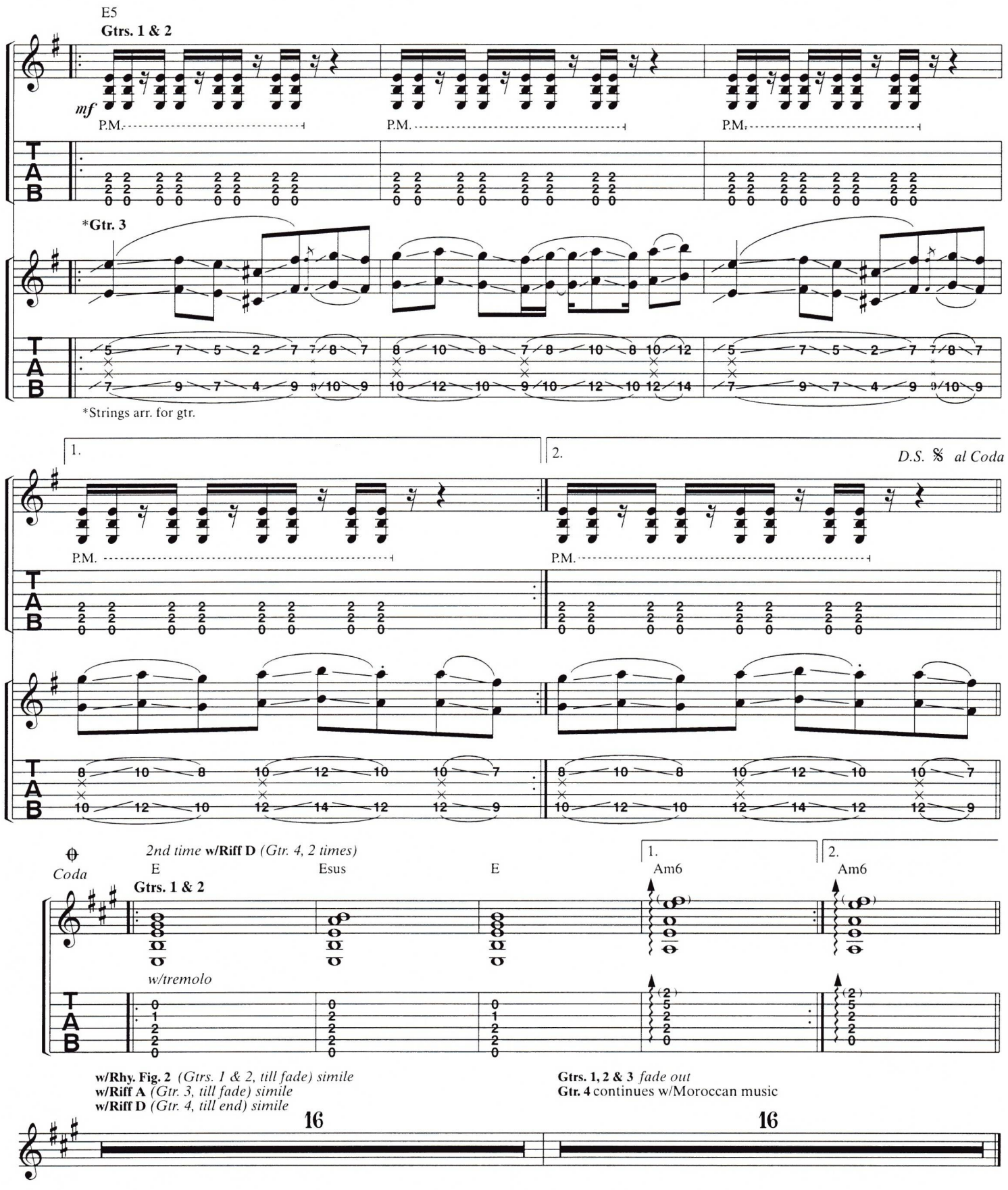
G5 E5 G5 G♯5 E5 G5 E5 G5

P.M. P.M.

Bridge:
(5th play on 8 : 8 band tacet, Gtrs. 1 & 2 die out, Gtr. 4 cont. w/Moroccan instruments)







Verse 2:

Animal whisperings
Intoxicate the night.
Hypnotize the desperate
Slow motion light.
Wash away into the rain
Blood, milk, and sky.
Hollow moons illuminate
And beauty never dies.

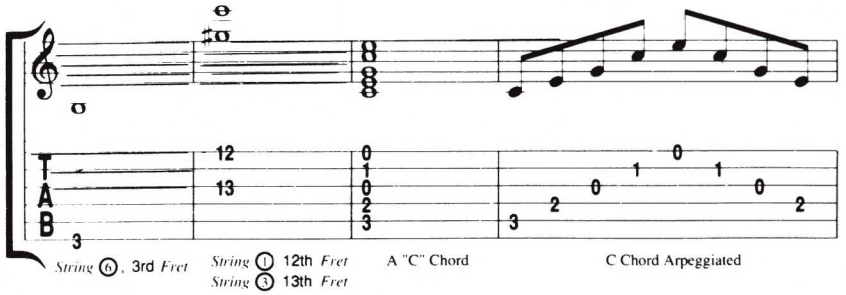
Verse 3:

Running wild and running blind.
I breathe the body deep.
One thousand years beside myself.
I do thousand years beside myself.
Seduce the world, it never screams.
Dead water lies.
Ride the only one who knows
Beauty never dies.

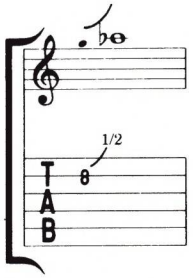
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

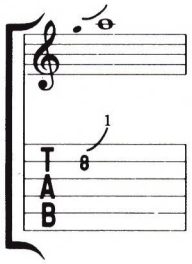
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



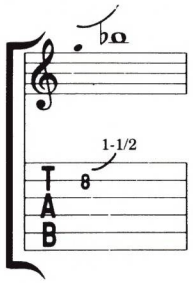
BENDING NOTES



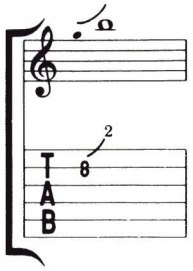
HALF STEP: Play the note and bend string one half step.*



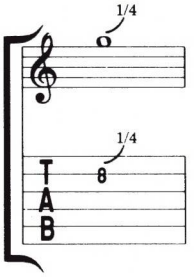
WHOLE STEP: Play the note and bend string one whole step.



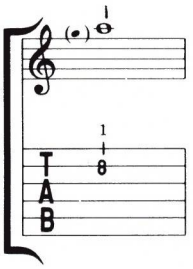
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



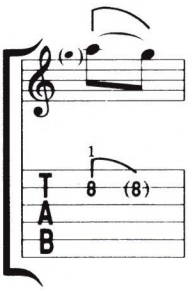
TWO STEPS: Play the note and bend string two whole steps.



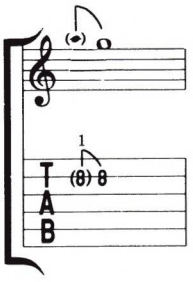
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



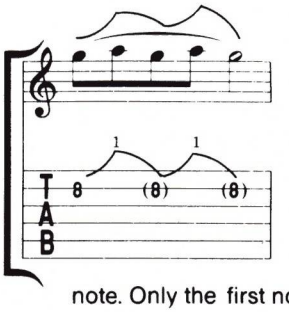
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



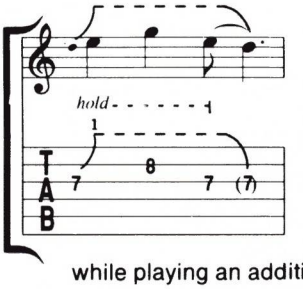
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



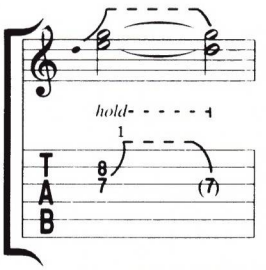
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



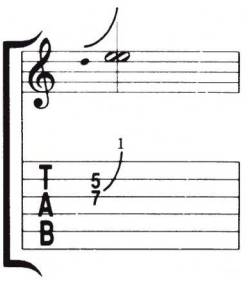
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



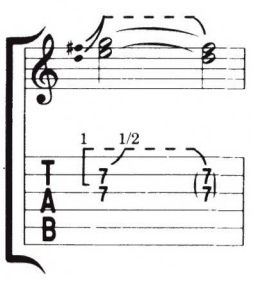
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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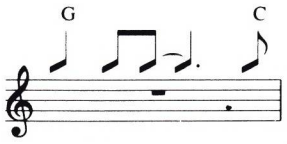
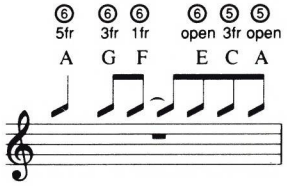
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

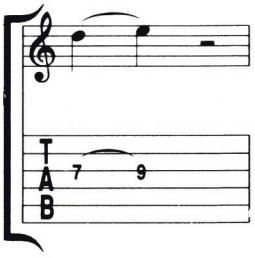


STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.

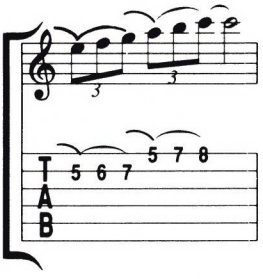


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

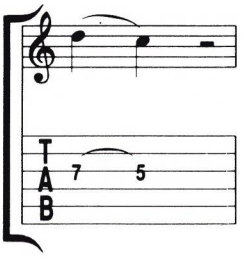
ARTICULATIONS



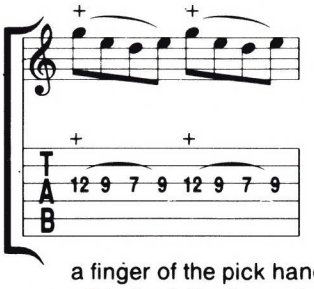
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



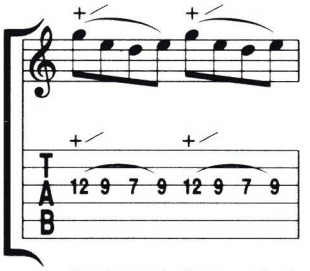
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



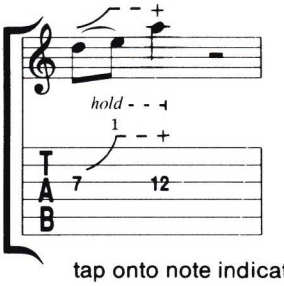
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



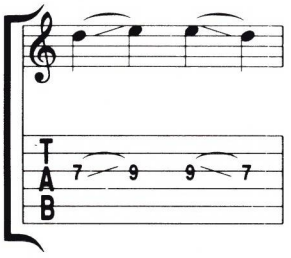
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



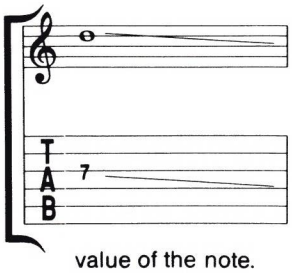
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



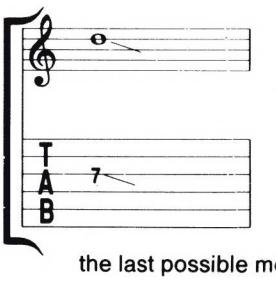
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



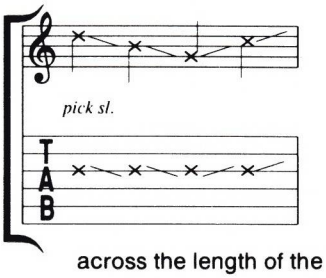
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



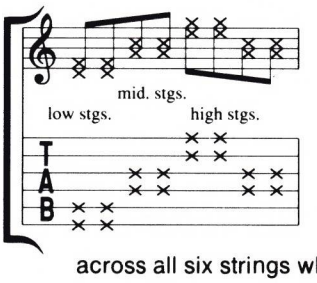
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



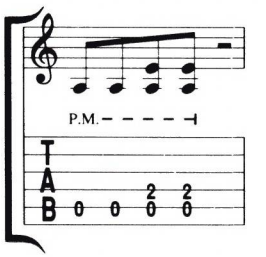
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



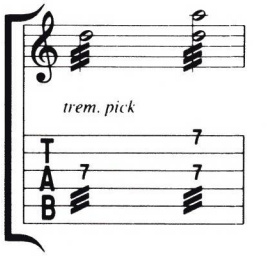
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



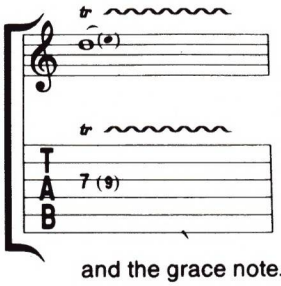
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



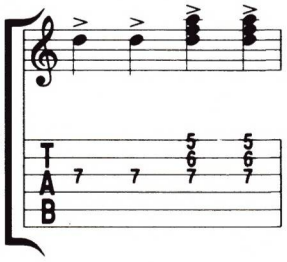
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



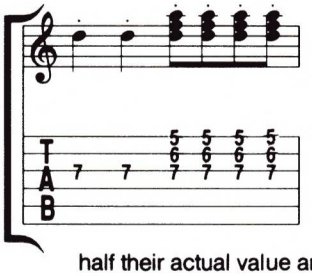
TREMOLO PICKING: The note or notes are picked as fast as possible.



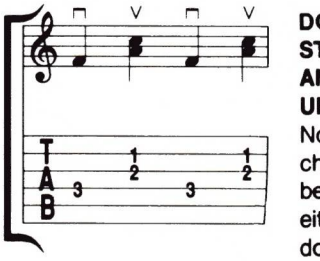
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



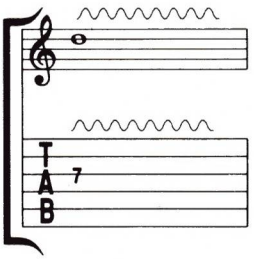
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

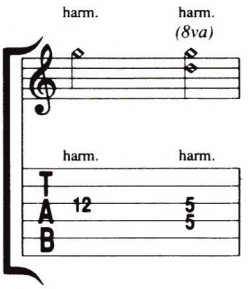


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (∨) of the pick.

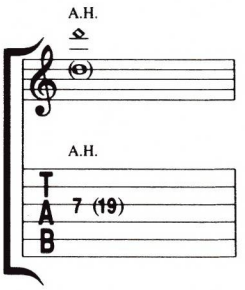


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

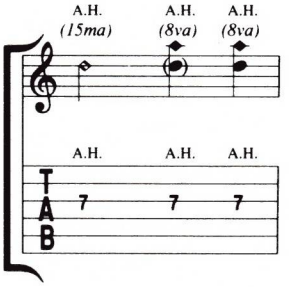
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

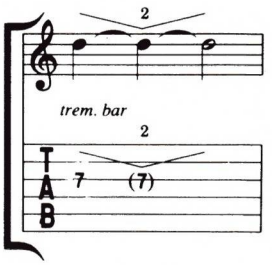


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

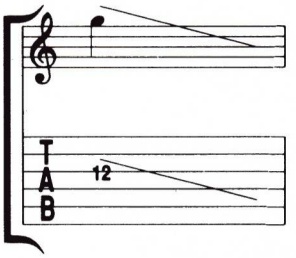


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

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